The Golden Hands Encyclopedia of CRAFTS

The complete guide to traditional and modern home crafts

Volume 14

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Golden Hands Encyclopedia of

CRAFTS

Marshall Cavendish

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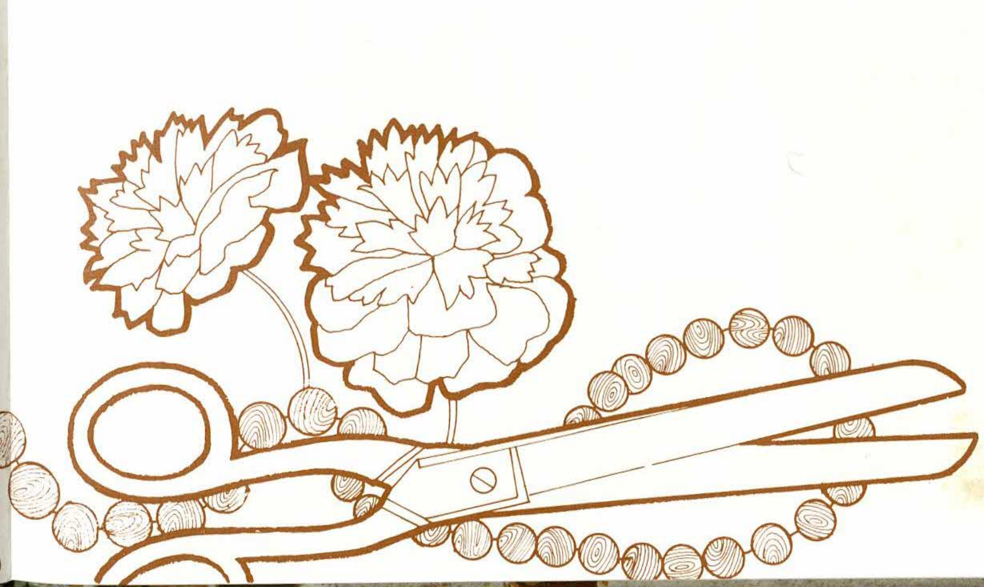

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Metrication
In this volume you will find two systems of measurement. The first set of figures refers to the metric system and the Imperial figures follow in brackets. Wherever possible, a commonsense approach has been adopted and both sets of measurements have been worked out in round numbers. **BUT BEWARE!** This means that metric and the Imperial figures are *not* equivalent so make sure you only work with one or other set of figures.

This edition published 1978

© Marshall Cavendish Ltd,
MCMLXXVI 58, Old Compton
Street, London, W1V 5PA

Printed and bound in Singapore
by Tien Wah Press (Pte) Ltd

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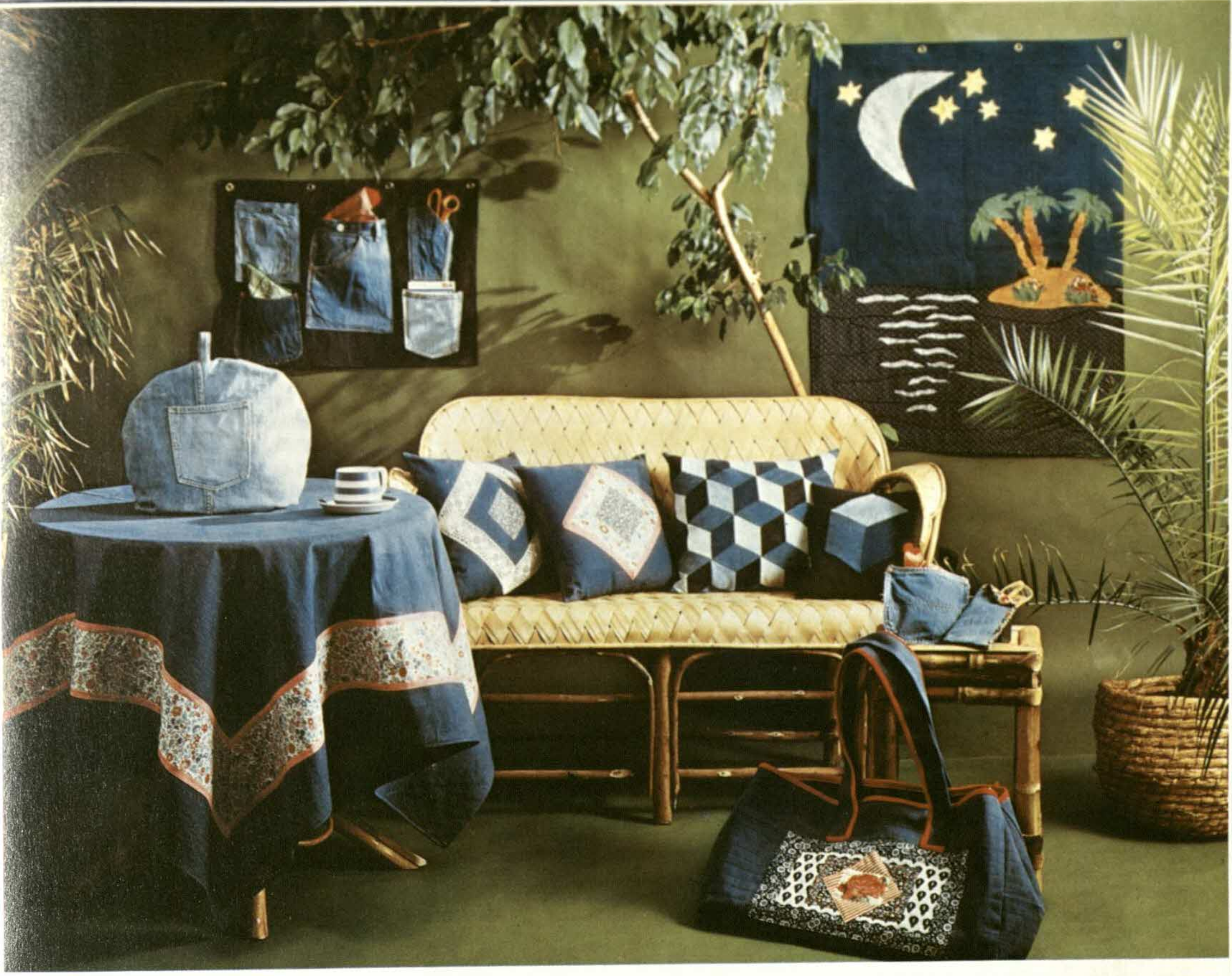


Creative ideas 52

Ways with denim
Worn-out denim jeans cut up and made into skirts and carry-alls are a familiar sight—here are a few new variations on the old theme.

Tea cosy: Unpick inner leg seams, remove pockets. Cut cosy shape from each leg positioning remaining seam down the centre of each side. Replace pocket over seam. Cut lining to same shape. Sandwich sheet wadding between lining and denim and tack. Position belt loop between two halves and stitch together right sides facing. Turn right side out and hem bottom edge.

Hanging pockets: Collect a variety of pockets—jumble sales are an excellent source of 'raw material'. Take 46cm (18″) of 90cm (36″) wide denim and hem all edges. Arrange pockets and stitch in place. Position eyelets evenly along top edge to hang the pockets from.

Denim scraps in shades of blue are an obvious choice for patchwork, especially baby block (see Patchwork chapter 5, page 1048).

Floral cottons, ribbon and lace appliquéd on to denim give a country cottage feeling to soft furnishings. For techniques of appliqué see Appliqué chapter 1, page 320.

Last but not least—a carry-all decorated with parallel lines of topstitching and appliqué. The one shown has a gusset but you can find a pattern for a simpler version in Printing chapter 1 on page 79.

Liz Whiting

Modelling with silver foil

Silver foil gleams and glitters around chocolate bars and other confections. Gilt and other coloured foils are used in packaging sweets and cigarettes, and most cooks use silver kitchen foil for cooking and storing food.

In addition to its uses as practical and decorative wrappings, foil is an excellent material for modelling. It is relatively cheap, easily obtainable and attractive. It is also non-toxic which makes it especially suitable for use by children.

Adhesive can be used to hold intricate foil models in shape, and models can be decorated with marker pens or paints but these are extra trimmings. Foil and a pair of hands are all that is necessary to enjoy this absorbing hobby. This means, of course, that foil modelling is clean and not messy—a suitable project for a child confined to a sick-bed.

Collecting foil

Rolls of cooking foil can be bought quite cheaply at most supermarkets and food stores (one roll provides enough foil for a large number of models) but there is no need to use purpose-bought foil for modelling.

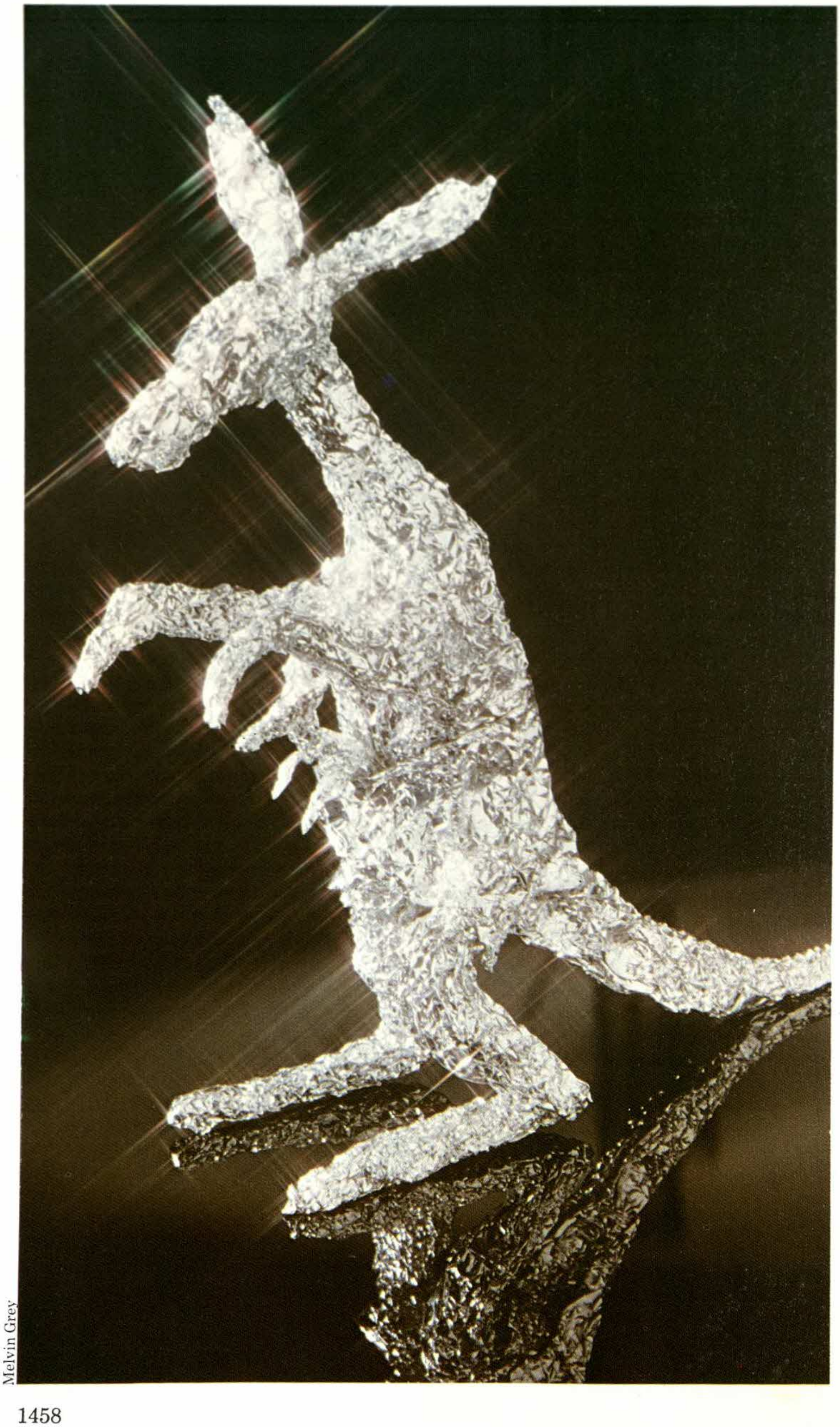
If you save foil wrappers from cigarettes, chocolates, sweets and other packaging, your materials will cost you nothing and you may build up an interesting collection of coloured foils. Used kitchen foil is also suitable. Crumpling is no problem since modelling naturally involves creasing and pressing the foil into shapes. Use your hands to smooth out the major lumps and bumps in used foil. Then sponge quite clean and leave to dry thoroughly.

Experimental shapes

Take a small piece of foil and experiment with it, pressing and rolling it into all sorts of shapes.

Treat foil somewhat like a lump of modelling clay but don't compress it tightly into a solid mass. Light movements and medium pressure are best. Too little pressure when squeezing and twisting will result in very light-weight and unsteady foil models, but fairly loosely rolled and pressed foil makes for flexible modelling—and also means a little foil will go further.

Cup foil round a finger tip, twist the stem and flatten the base to make a miniature wine glass. Make simple cube and pyramid shapes. Press and roll a strip and bend one end to make a walking stick. Twist the stick and pinch one end into a head shape to make a snake. Then change the snake into the neck and head of a giraffe—flattening and lengthening the head,



Melvin Grey

Making the mother and baby kangaroo is a delightful introduction to the craft of foil modelling.

bending it to make it distinct from the neck, and tweaking points to make ears.

After some practice in handling and making foil shapes, you will be ready to try a complete model—perhaps the kangaroo illustrated here, or a lion or dragon.

The kangaroo

You will need:

Kitchen silver foil. The size of the piece needed depends on the size of the model you wish to make.

Contact adhesive such as Evo-stik Impact.

☐ Irrespective of the size of tin foil used you will need to tear it to make modelling sections as shown—one for head, tail and body trunk plus four legs (figs.1,2). It is important to tear the sections in correct proportion to each other.

The kangaroo's head, for instance, will need more foil than its forelegs. If this is not allowed for you will probably have to add extra foil to the head area during modelling. It is possible to add extra foil later but avoid this practice wherever possible. However firmly pinched into place, extra foil is liable to become detached and, even if impact adhesive is used, the outline shape of a figure does not look as good if additions are made.

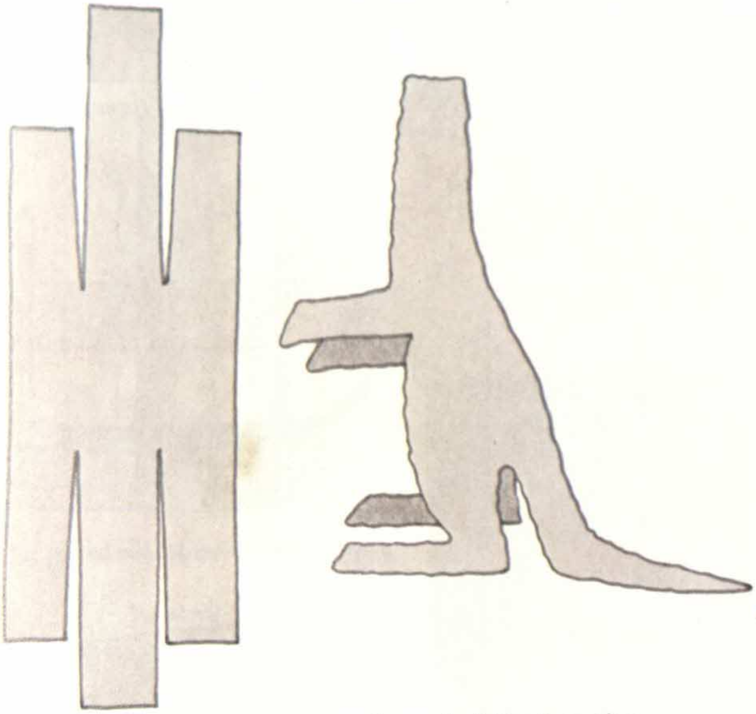
☐ Ease the foil into the general shape of a kangaroo's pose.

☐ Then model each limb separately. Start by pressing the foil between your fingers, bending and moulding it to make the back legs and tail (figs.2,3).

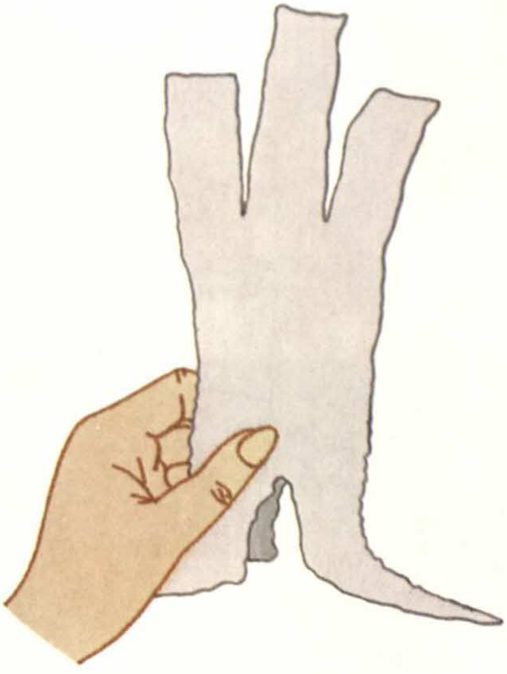
☐ Using the same technique of gentle pressure, mould the front legs and head. Take care over details such as the slender ears, and check that the kangaroo is well balanced and will sit upright (fig.4).

☐ The baby kangaroo has to be modelled from a separate small piece of foil. It is only necessary to model head, forelegs and part of body trunk (fig.5).

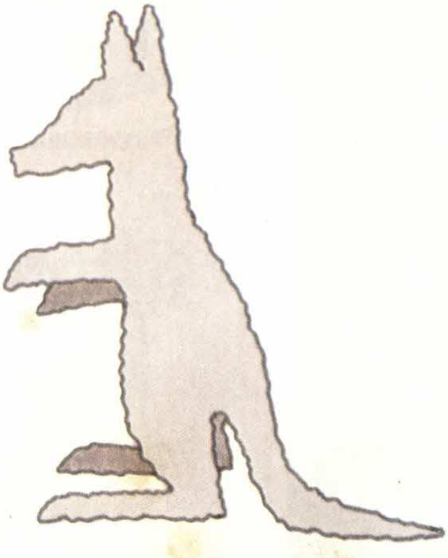
☐ Bend a double strip of foil to make a pouch. Glue the centre to the baby kangaroo (fig.6) and stick ends on to the mother kangaroo's abdomen placing pouch and baby carefully.



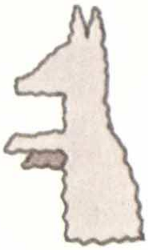
1,2. *Analyze the kangaroo's shape and tear the foil into sections.*



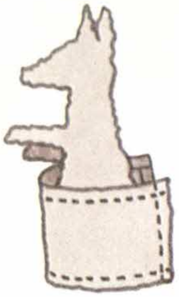
3. *Model the limbs and tail.*



4. *Finish the kangaroo and sit her up.*



5. *Make the baby kangaroo.*



6. *Shape the pouch.*

Victoria Drew

Gluing and painting

More intricate models, such as ships and planes, will need adhesive to hold them together. Subjects of this sort cannot successfully 'grow' out of one piece of foil but must necessarily be made up of several individual parts.

Because these models are made up of a number of small pieces of foil, they offer excellent opportunities to use any colourful sweet wrapper foils you may have saved.

If, however, you are using kitchen silver foil only, your models can still be coloured. Broad-nibbed indelible ink marker pens give interesting surface colour effects but retain the glittery look of foil. Gloss or emulsion paint applied with a small brush gives a richly coloured finish. Paint sets hard and gives models extra firmness.

Small, delicate areas, such as the sails of the galleon illustrated here, are best coloured before mounting on to the model. Large areas, such as the hull of the galleon, can be painted after the model is completed.

Sails, and all other items to be glued, should be spread with a thin coat or dabs of contact adhesive, such as Evo-stik Impact.

Making a galleon

You will need:

Foil. Colourful sweet wrapper foils or kitchen silver foil are equally suitable.

Contact adhesive such as Evo-stik Impact.

☐ Fold and pinch a strip of foil into a boat shape, incorporating a small roll at one end (figs.7 and 8). Be sure to make a flat hollow bottom to the boat so your model will stand well.

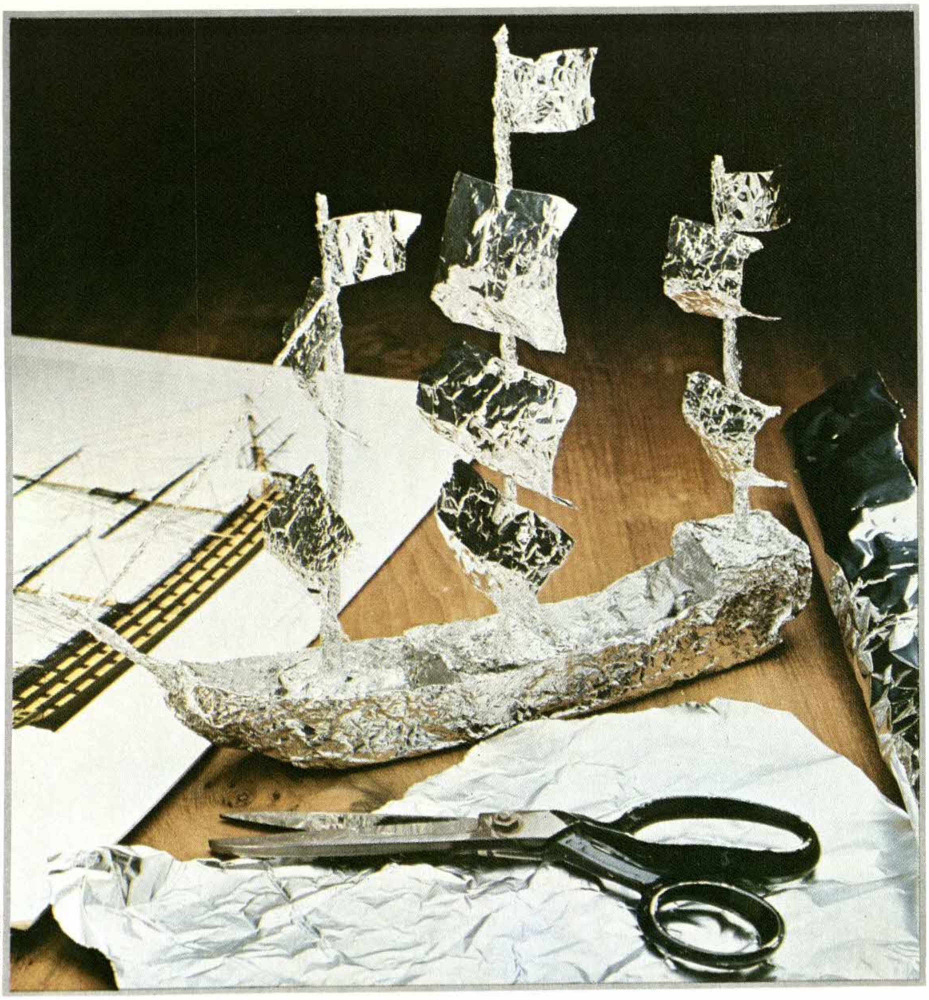
☐ Make three hollow foil 'boxes' and stick them on to the bottom of the boat as indicated.

☐ Roll three strips of foil to make masts. Make a hole in the centre of each 'box' with scissors. Put a dab of adhesive on the tip of each mast. Then push the masts into the holes and secure to the bottom of the boat (fig.9).

☐ Bend foil oblongs to make sail shapes, folding the foil double at each end (fig.10).

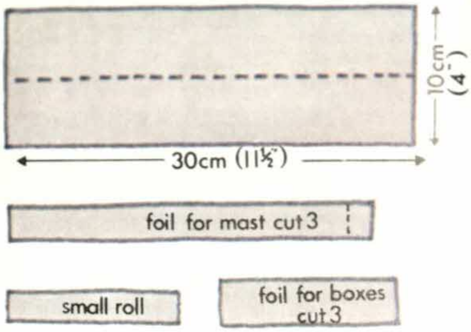
☐ Stick the sails to the masts with a dab of glue at top and bottom centre where sails touch the masts (fig.11).

☐ Cut out waving flag shapes and stick ends to tops of masts, and join prow and first mast with a length of foil-covered cotton.

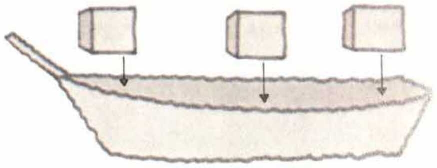


The three-masted galleon in full sail looks very impressive but is surprisingly easy to make.

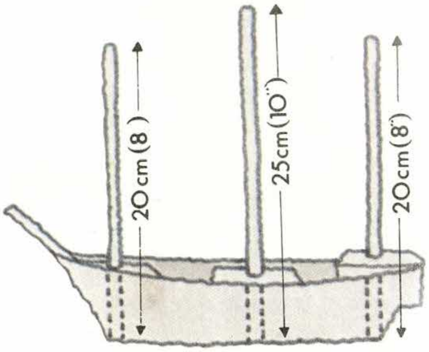
Alan Duns



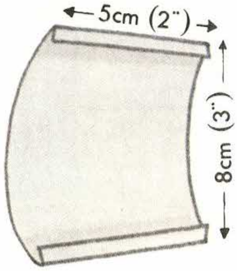
7. *Cut the foil for the galleon.*



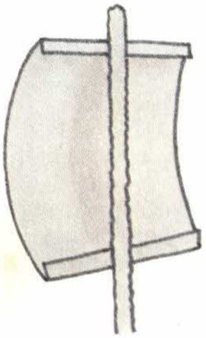
8. *Shape the boat and three boxes.*



9. *Glue the masts into the boxes.*



10. *Form seven sails.*



11. *Attach the sails to the masts.*

Making fancy dress

Foil can also be used to make marvellous hats, helmets and crowns for amateur dramatics and fancy dress.

Use the shiny side of the foil for royal glitter and, perhaps, stud a crown or sceptre with 'jewels' made from brightly coloured foil rolled and pressed into flat-based dome shapes.

To make a crown you will need:
Silver foil.
Contact adhesive such as Evo-stik Impact.

☐ Cut a strip of foil 21cm (8¼") wide and long enough to fit round the head of the wearer and allow a little overlap (fig.12).

☐ Fold the strip into three to make it narrower but stronger. Then bend the strip into a circle and stick the ends together with impact adhesive (fig.13).

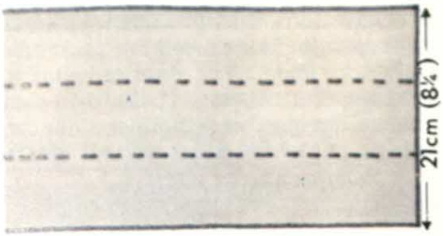
☐ Cut two strips 60cm x 16cm (23½"x 6¼"), fold each in half lengthways and stick the two strips together to make a cross (fig.14).

☐ Shape the cross and stick into position inside the prepared circle (fig.15).

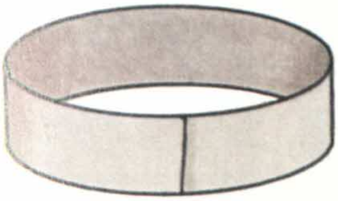
☐ Cut a strip for a decorative fringe (fig.16a).

☐ Roll the strip and tweak out the fringed edges with your fingers, curving them into a shape (fig.16b). Spread adhesive on the base of the decoration and stick it on top of the crown.

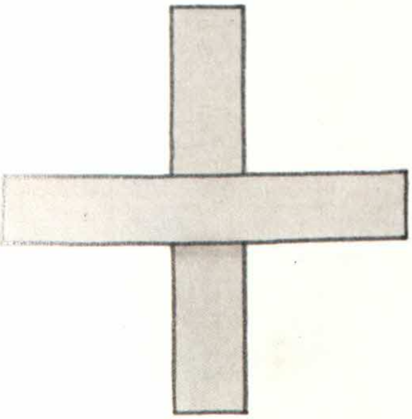
☐ Draw in the jewels with a felt-tipped pen.



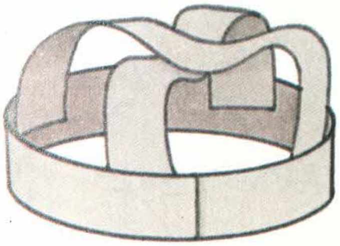
12. *Cut out the foil for the headband.*



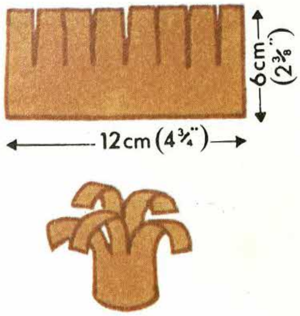
13. *Fold, bend and glue the foil strip.*



14. *Cut two more strips and form a cross.*

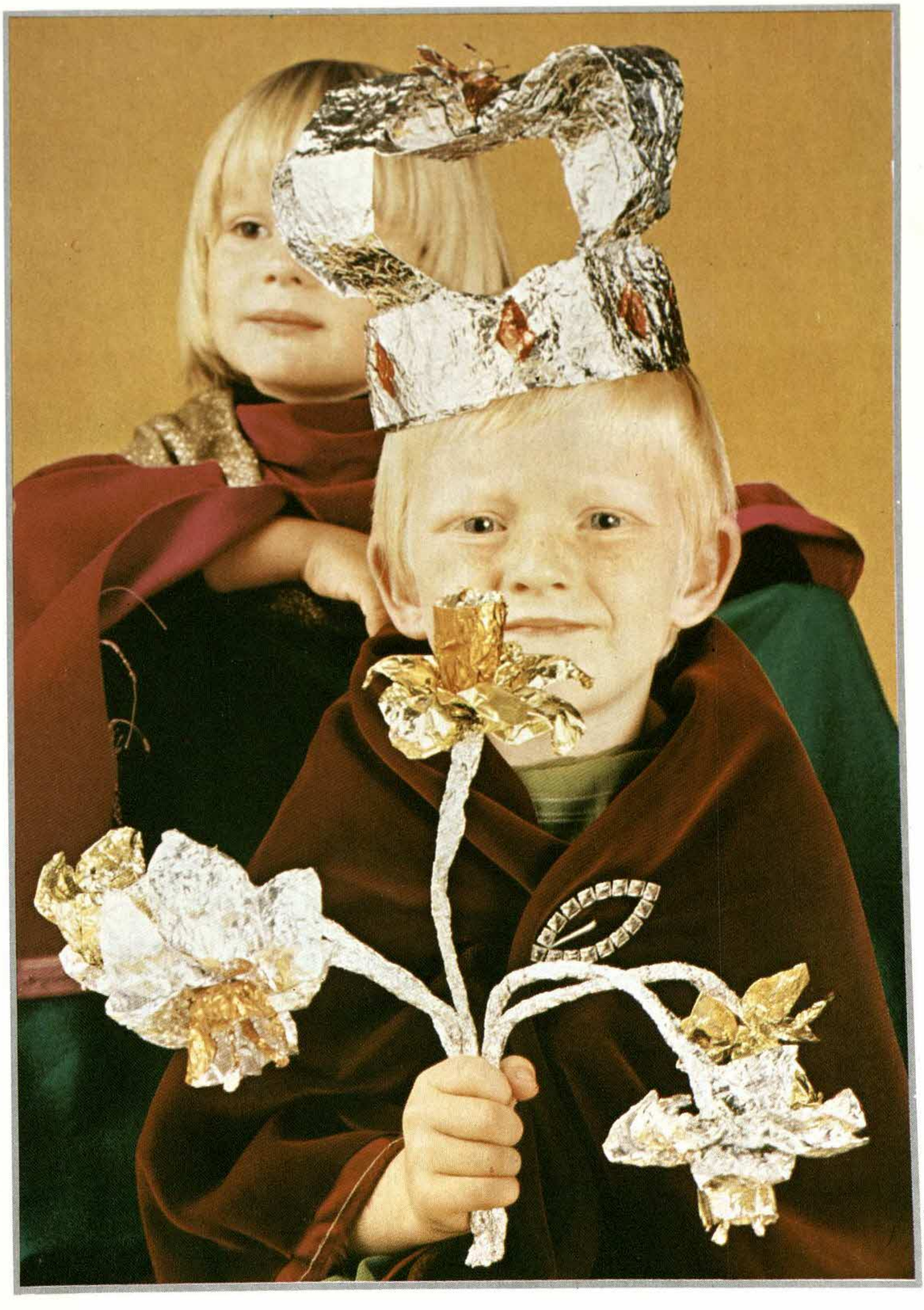


15. *Glue the cross inside the circle.*



16a & b. *Cut foil for fringe and shape it.*

Victoria Drew



The crown and royal regalia are simple enough for children to make quite quickly for themselves with minimal supervision. Designs by John Milsome.

Jerry Tubby

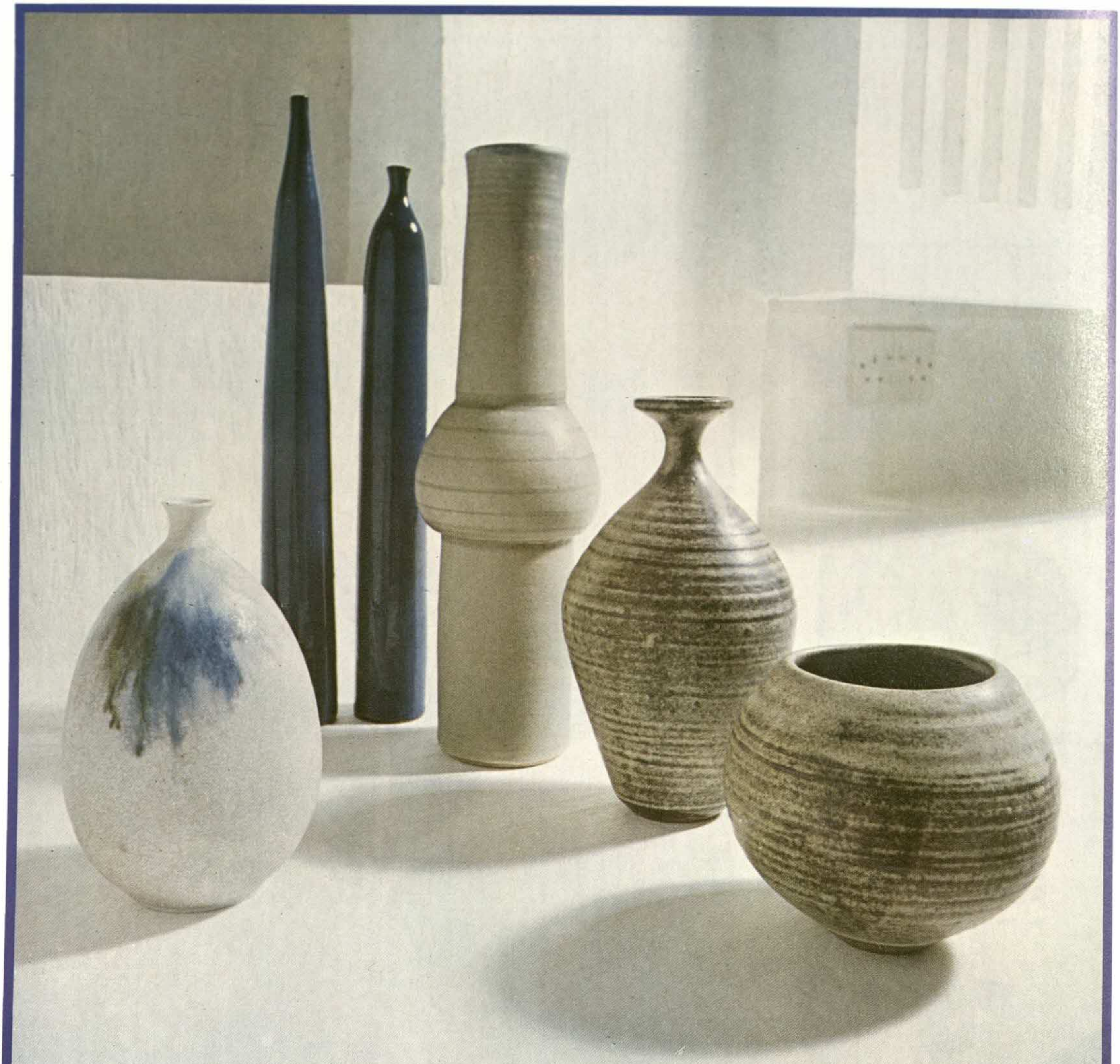
Bottles, dishes and spheres

Clay 34

As the last three chapters have shown, the simple thrown cylinder is the basic form from which mugs, jugs and even a coffee pot can be created with the addition of handles or pouring lips, and by joining cylinders together. But there are many other ways in which the cylinder can be shaped and adapted into a variety of decorative and useful forms. The designs in this chapter are offered as suggestions that you might like to try, but there is no need for you to be limited by them. The more adept you become at throwing these different shapes, the greater is your freedom to express your own ideas and to create your own unique designs.

For instance, simply by controlling the way the clay spreads or rises on the wheelhead, you can make tall, narrow bottle shapes or, by contrast, short broad dish shapes.

A few of the interesting shapes that can be created simply. They were designed by, from left to right, Tina Forrester, Tessa Fuchs, Val Barry, Tony Benham.



Geoffrey Frosh

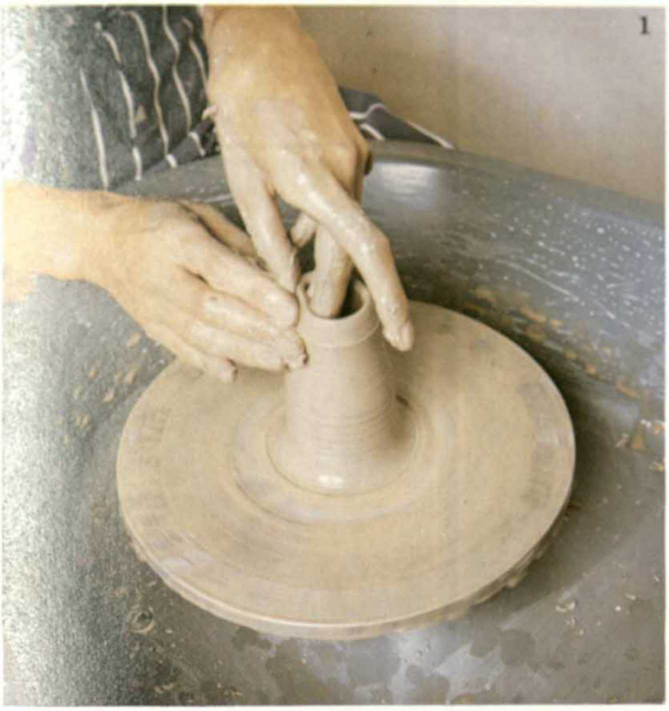
Bottle shape

Essentially, the bottle shape is a cylinder which continues to slope inwards all the way up, and the principle behind creating such a shape is to collar the pot right to the top, see Clay chapter 31, page 1346. The collaring must be done gently and carefully, with the wheelhead revolving very slowly, or the clay will ripple.

You will need:

About 350gm (¾lb) of prepared throwing clay.
Bowl of water.
Pointed wooden tool.
Board.
Cutting wire to remove pot from wheel.

☐ Begin to throw a cylinder up. Narrow it by leaning inwards and applying pressure with the fingers of the right hand. Use the fingers of the left hand to support the clay from inside (fig.1). Firm off the top as you go, by placing the index finger and thumb of the left hand on either side of the rim and the index finger of the right hand between them, on the rim itself (fig.2).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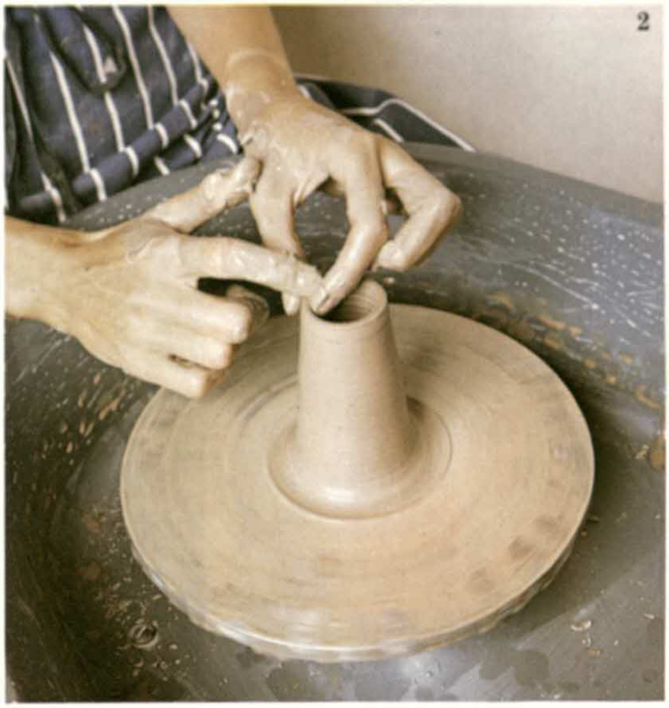
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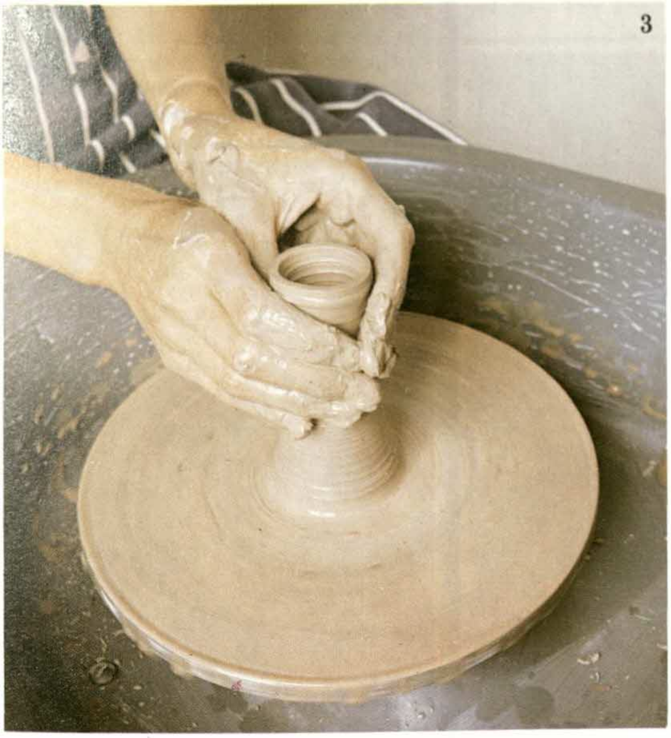
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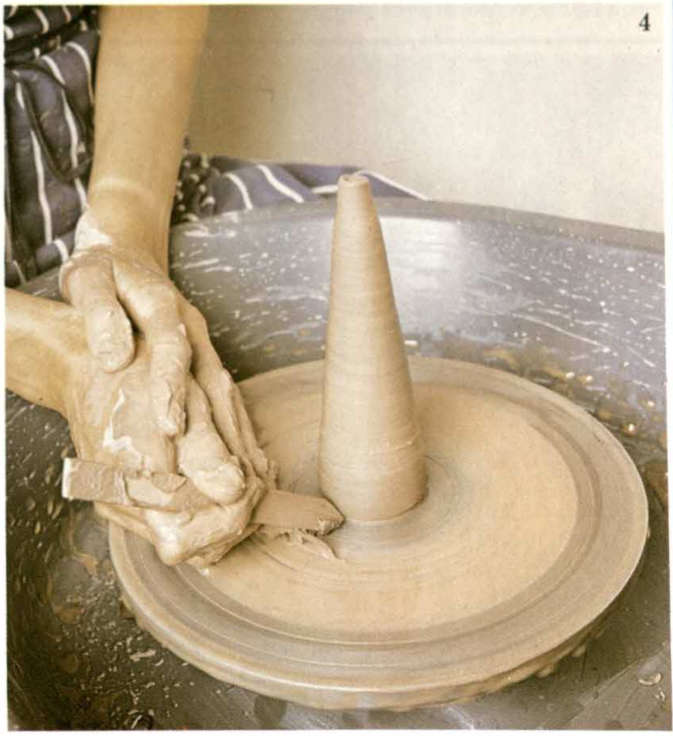
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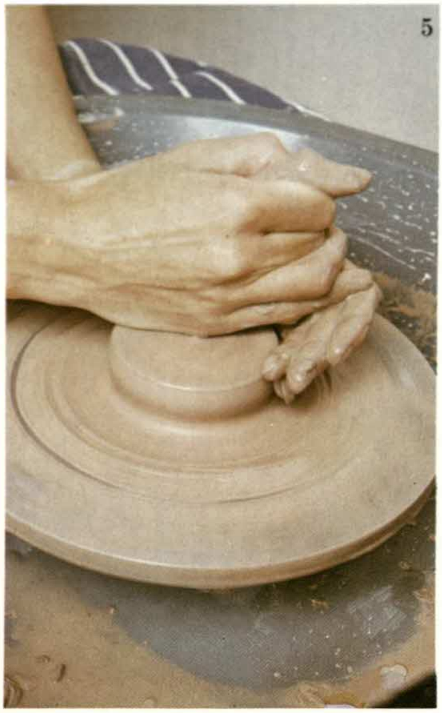
Nelson Hargreaves

☐ Now use both hands to collar the pot slowly and steadily upwards (fig.3).
☐ As the height increases, slow down the wheel still further.
☐ Continue the collaring and firming actions until you have achieved the shape you want. Then trim the base of the pot with a wooden tool before removing it from the wheel (fig.4).

Dish shape

Clay will stretch either outwards or upwards. When you are making a dish shape you pull the clay further outwards than for a tall cylinder—this naturally gives the finished pot lower walls.

You will need:
About 500gm (1 lb 2oz) of prepared throwing clay.
Bowl of water.
Pointed wooden tool and board.
Cutting wire for removing the dish from the wheel.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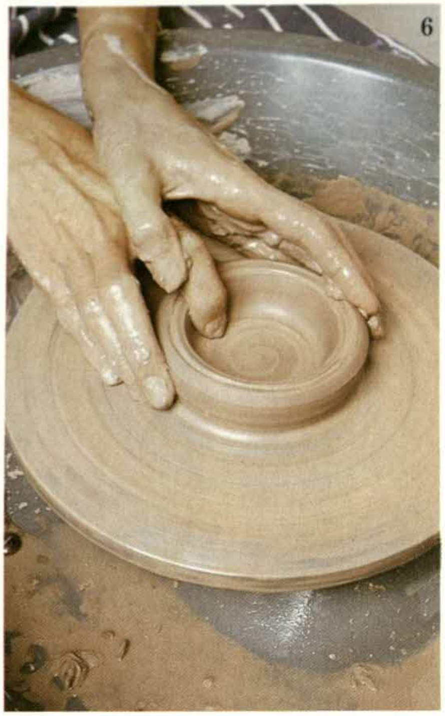
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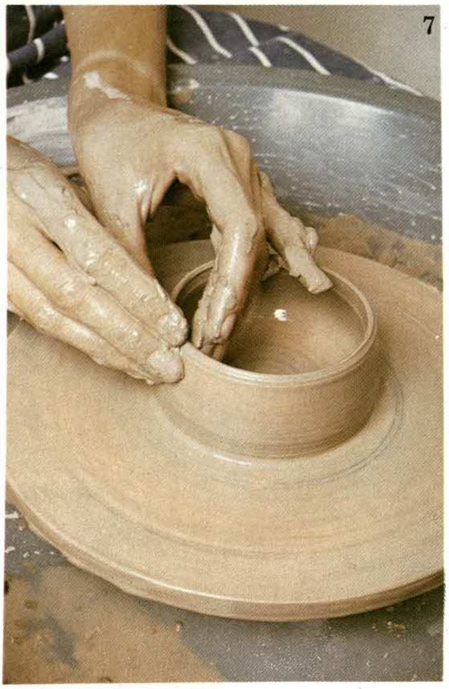
☐ When you have coned the clay, and before you begin to hollow it out, use the side of your hand to flatten the mass of clay into a wider shape than usual (fig.5).

☐ When you begin to hollow out the clay, pull it firmly towards you to form a wide base (fig.6).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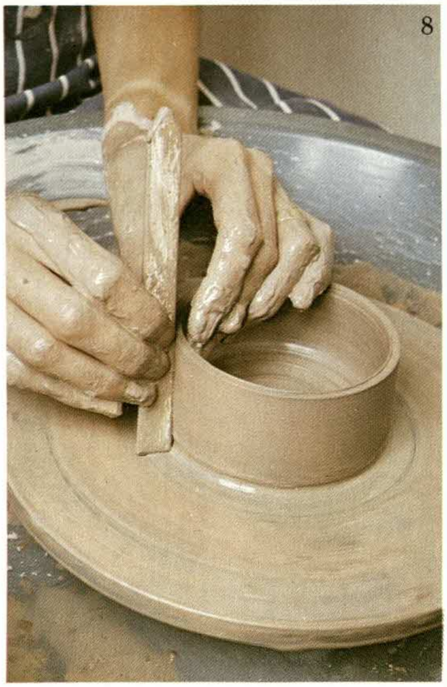
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☐ Pull up a shallow side (fig.7).

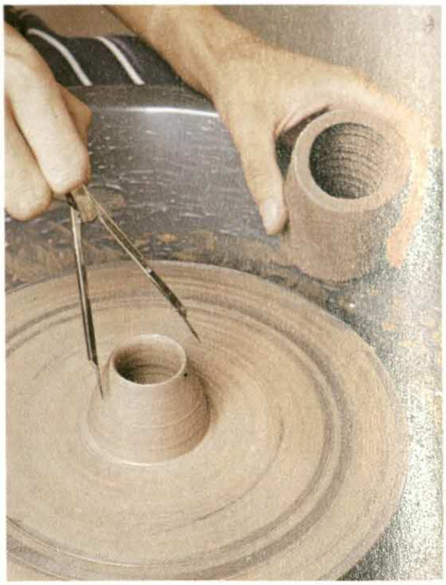
☐ Finish off the dish on the wheel by 'squaring off' the sides. To do this, hold the narrow edge of the wooden tool steadily against the outer wall of the dish (fig.8).

Different shapes

Alternatively, you can throw different shapes and juxtapose them into interesting forms. Try throwing a narrow neck with a flared rim to turn a straight cylinder into a bottle with a neck, or combine a sphere with one or two straight cylinders.

Bottle neck

Before beginning to throw a bottle neck, you must check the dimensions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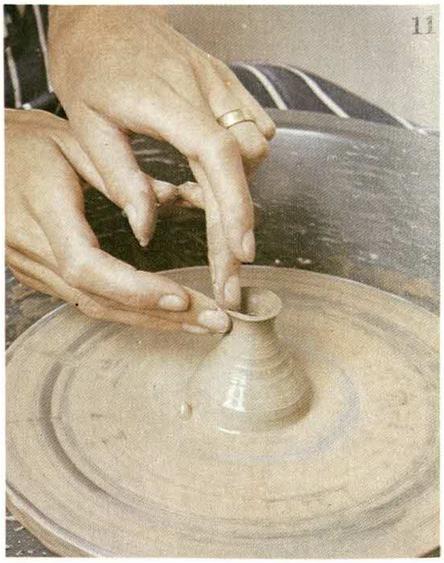
☐ Throw a small cylinder without a bottom by taking the finger right down to the wheelhead at the hollowing out stage.

☐ Gently collar cylinder to the top.

☐ Use calipers to measure the outside edge of the base cylinder and the bottom of the neck (fig.9).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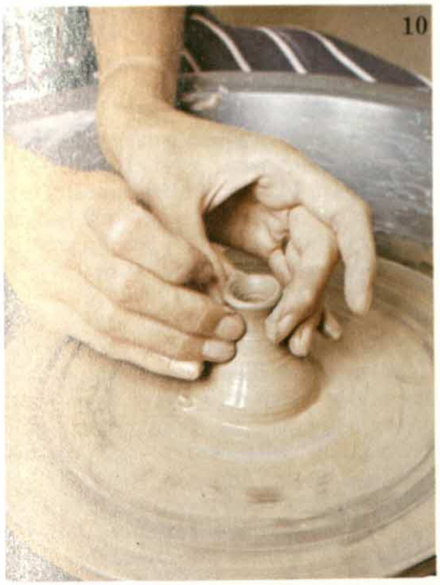
☐ Use the finger tips to neaten the flared-out top (fig.11).

☐ When the cylinder and the neck are at the leather-hard stage, join them in of the cylinder to which it is to be joined. In this design the base cylinder was thrown from 350gm (¾lb) of clay and the neck from 250gm (½lb).

You will need:

250gm (½lb) prepared throwing clay.
Cylinder at leather-hard stage.
Calipers and junior hacksaw blade.
Old toothbrush and bowl of water.
Pointed wooden tool.
Cutting wire to remove the neck from the wheel. Board to put it on.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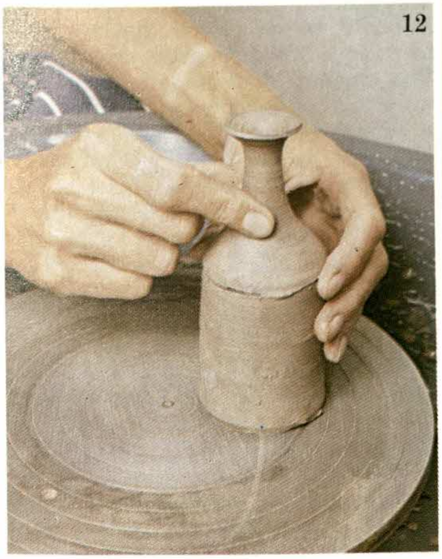
If the neck is too narrow, gently push it out from inside the base. If it is too wide, collar it in a little more.

☐ When it is the right size, slow the motion of the wheel and narrow the shape in further almost to the top, applying pressure for longer at neck so that the top flares out (fig.10).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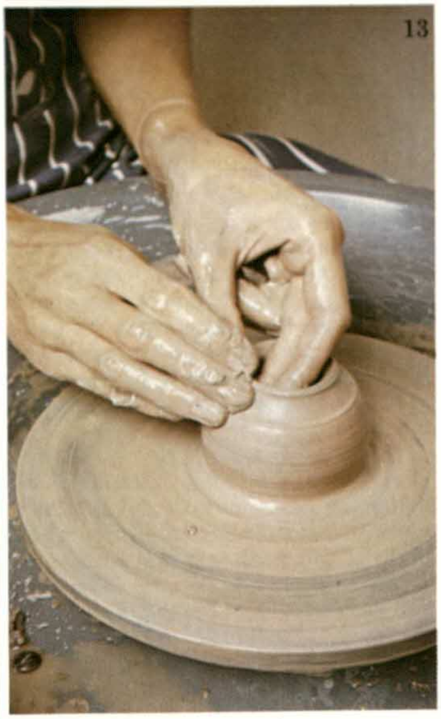
the usual way, by scoring each surface with the hacksaw blade, applying a liberal coating of slip and pressing the two shapes firmly together (fig.12).

Sphere shape

You will need:

About 450gm (1 lb) of prepared throwing clay.
Bowl of water.
Pointed wooden tool.
Board.
Cutting wire for removing the pot from the wheel.

☐ To throw a sphere, begin to throw a basic cylinder. Leave the walls slightly thicker than usual. This is because you will need extra clay in the walls to form the round sphere shape.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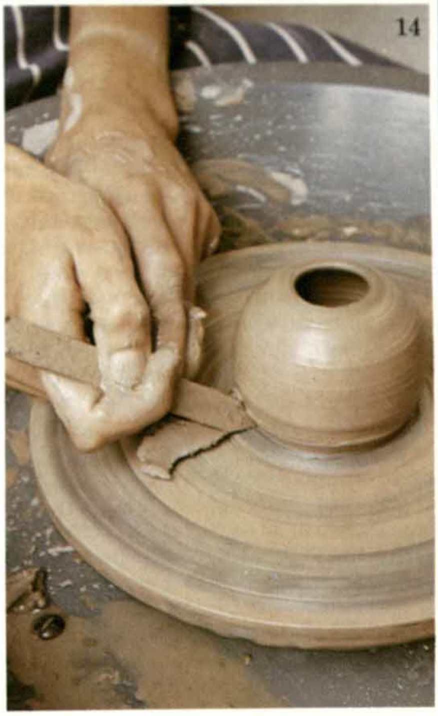
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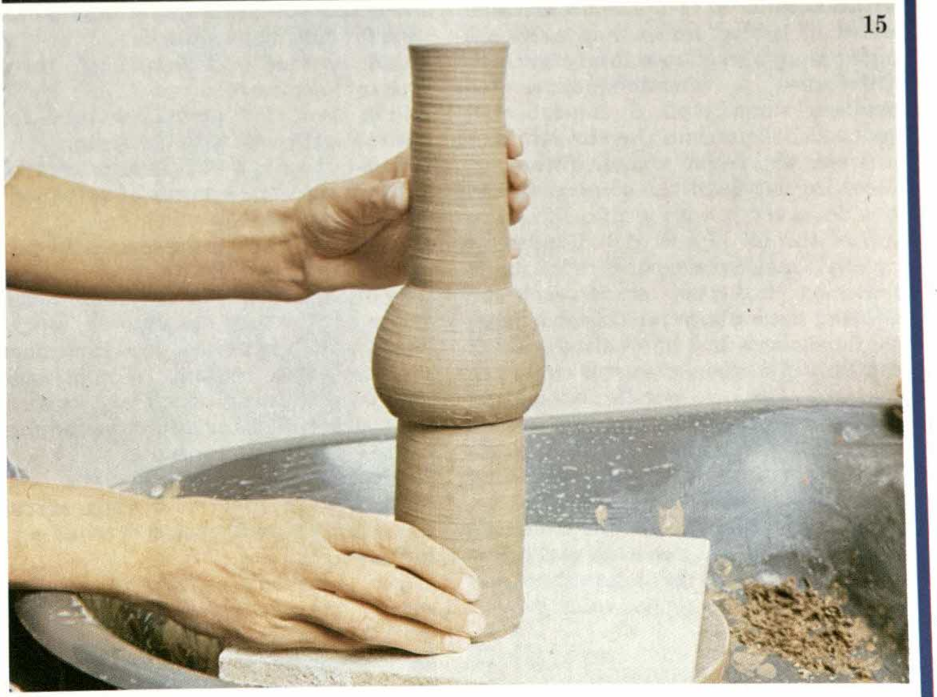
☐ As you pull the pot up, push the clay outwards and down from inside while pushing inwards and up from outside. The inside hand should push from below the outside one, keeping the top narrow (fig.13).

☐ Trim base with wooden tool before removing pot from the wheel (fig.14).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☐ Two cylinders and a sphere form an interesting design (fig.15).

Remember that the bases of the upper forms must be cut away when they are at the leather-hard stage before the joins are made.

Nelson Hargreaves

Sharpening cutting tools

Wood — carpentry 18

No matter how well you look after tools, some will require further attention. Cutting tools, such as saws, chisels, drill bits, files and planes will need sharpening from time to time. It is possible to sharpen some of them but others, such as saws, are best left to those qualified to do so.

Sharpening materials

There are various tools and materials available for cleaning and sharpening tools. But the two most often used for sharpening at home are the grinding wheel and oilstone.

Grinding wheel. A small, powered grinding wheel is any handyman's or woman's companion. If you have one use a wheel-dressing tool to trim the edges and keep the wheels cutting freely. A clogged wheel invites excess pressure, making the tool extremely dangerous. Replace the wheels before they become impractically small in diameter, and check the tightness of the mounting nuts when a new wheel has been running for a short while. There is no need to heave on the nuts at all heavily, since they are self-tightening, once nipped firmly home.

Oilstones. A whetstone is a fine grained stone used for sharpening tools. Oil is used on the stone, hence oilstone, to protect and clean the surface. Do not flood the stone with oil, but do cover it with a thin film. The job of the oil is not to lubricate the action but to suspend the metal particles that the stone removes, floating them above its surface so that they can be wiped off with absorbent rag or paper. Don't use the same rag over and over, or you will rub the swarf (chips and filings) into the stone. Small flecks of metal embedded in the stone will ruin it—and there is nothing you can do to save it.

Keep the surface clean. It is no use trying to scrub out the swarf every now and then; it must be done after each sharpening job.

Saws

Saws should be sharpened by professionals. If you use the correct saw for the cut being made the saw will give you good service and will not require frequent sharpening.

When doing small odd jobs, especially with softwoods, the type of saw used is not very important as satisfactory results can be obtained with almost any saw. However, when doing larger jobs, especially if a hardwood is being used, it becomes more important to use a specific type of saw. The right saw for the right job not only gives better results but also makes the cutting easier.

Each type of saw is available with different blades and although the blades are the same size and similar in appearance, it is the number and the angle of the teeth (points) which give it a specific purpose.

Points refer to the number of saw teeth per 2.5cm (1″) of a blade. Woodworking saws with a small number of points are suitable for softwoods and a larger number of points are required for hardwoods.

The gullet is the distance between one point and the next. The gullet carries the sawdust out of the saw cut. Softwoods produce more waste so the saw should have a larger gullet than a saw used for cutting hardwoods.

Hand saw—(fig.1) there are three types of hand saws:

A rip saw, 3-6 points, is used for cutting softwoods with the grain.

Cross-cut saw, 5-10 points, is used for cutting across the grain of softwoods and hardwoods.

Panel saw, 7-12 points, is used for fine sawing and some joints. It is suitable for cutting softwoods and hardwoods. It can also be used on plywood, blockboard and hardboard. Do remember that the glue content in man-made boards is hard wearing on cutting tools so, as far as possible, have them cut to size when purchasing.

Tenon or back saw—(fig.2) is used for general carpentry, cutting across the grain on small pieces of wood and for joints.

Other saws such as flooring saws are special purpose tools and the home craftsman or woman will have no need for them. Other special purpose saws include coping saws, fret saws and bow saws—these all have replaceable blades so sharpening is no problem and the chances are that the blade will break before it needs sharpening.

Saw sharpening is really for the professional. It can be done with a fair degree of success by the really experienced home craftsman or woman, but it is a time-consuming job, requiring special triangular files, clamping devices and an expensive saw setting tool. Since saws need attention so very infrequently in normal use, maintaining them yourself is scarcely worth the trouble.

Files

These need early mention, since they are used extensively in maintaining other tools. They are themselves easily maintained.

Surform tools, which work rather like kitchen shredders, need no maintenance apart from the occasional clearance of accumulated shavings which clog up their action, particularly in the case of the round Surforms which have a very small trap for the swarf.

Files need to be carded (cleaned with a fine wire brush) from time to time.

Carding gives files a new lease of life, especially when they have been used on soft metals such as copper and aluminium. File cards are readily available in tool shops.

File handles need to be examined for signs of cracking. A handle that is split makes a file a potentially dangerous tool because when it gives way in use the sharp tang (the part inside the handle) can be driven into the hand or wrist. Safety-type handles are widely sold, and are not expensive. They may be made of plastic or hardwood with special reinforcement embedded inside the handle.

Chisels

There are two main types of chisel.

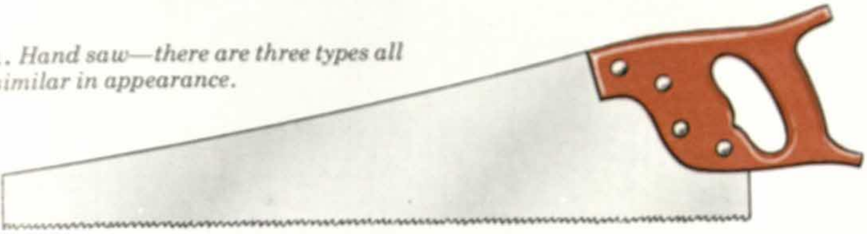
A bevel edged chisel (fig.3) is used to remove wood in awkward corners. The sloping sides make it easier to work in a confined space.

A firmer chisel (fig.4) is more generally used. It can be hit with a mallet whereas a bevel edged chisel should never be hit with a mallet. However, specially made chisels in the shape of a bevel edged chisel can be hit with a mallet—they are referred to as a firmer bevel edged chisel.

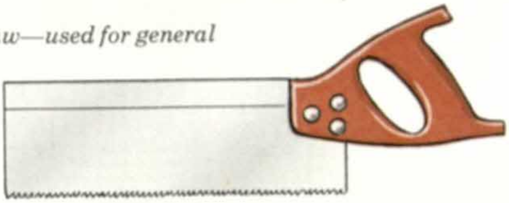
Plastic handles are very strong and practically indestructible and therefore safe. If chisels have wooden handles check them occasionally for splits and make sure they are securely attached (if you have tools from a reputable tool manufacturer you should not have any problems).

Sharpening. Firmer chisels and bevel edged chisels are similarly sharpened. The angle of the bevel to the oilstone must be constant—about 30° (fig.5). If it is not constant the cutting edge will form a curve.

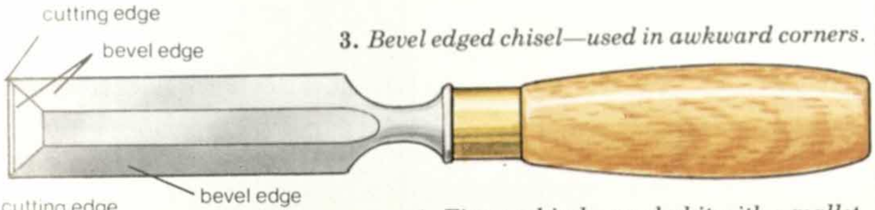
1. *Hand saw—there are three types all similar in appearance.*



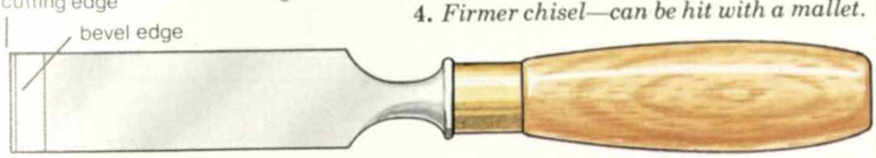
2. *Tenon or back saw—used for general carpentry.*



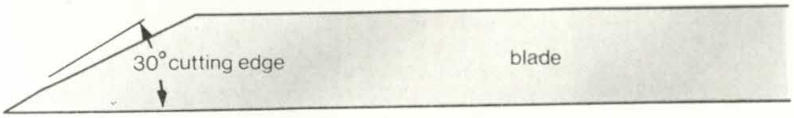
3. *Bevel edged chisel—used in awkward corners.*



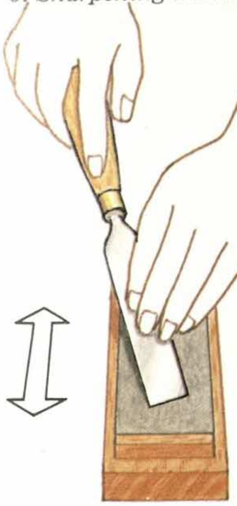
4. *Firmer chisel—can be hit with a mallet.*



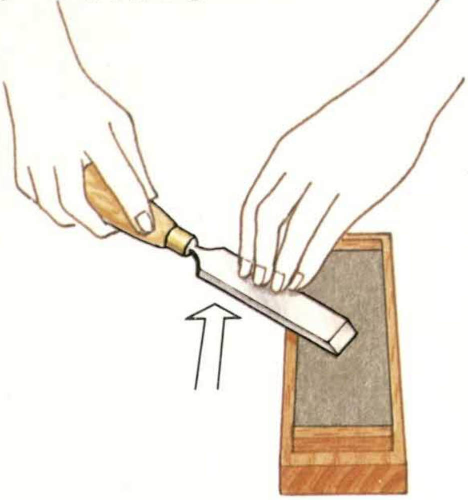
5. *When sharpening a chisel the angle of the blade must be kept constant.*



6. *Sharpening chisel on an oilstone.*



7. *Turning back the burr.*



Paul Williams

A honing guide can be used to keep the angle constant. It is normally used when sharpening plane blades. Try to obtain one that is suitable for chisels as well.
The chisel is moved backwards and forwards, bevel side down, on the oilstone. You can save a great deal of uneven wear on the oilstone by saving its face for wide chisels and doing narrower ones along the sides of the oilstone.

Sharpening without a honing guide. Lower the chisel handle until you can feel the bevel flat on the stone. Raise the handle end by about 25mm (1") and you will have the honing angle about right. Keep your wrists rigid and move only from elbows and shoulder joints while moving the chisel backwards and forwards (fig.6). A burr (rough edge) will form on the edge which you should be able to feel if you draw your thumb across the back edge. Remove the burr by laying the blade flat side down on the stone and wiping it obliquely off (fig.7). You should be able to see the burr lying on the stone. Feel carefully (ie stroking with your palm going away from the edge, not towards it nor along it) to find if some of the burr has been bent over to the back. If it has, stroke the bevel and the back lightly on the stone alternately with single strokes, so as to repeat the honing action, until the burr has disappeared.
Be very careful during this operation not to rub bits of burr into the stone; use a clear part of it, or wipe and re-oil the stone.
The chisel should now be perfectly sharp. You should not be able to see any vestige, looking at the edge head-on, of the fine silver thread that betrays a blunt edge.

Planes

Plane blades are sharpened exactly the same as chisel edges. Use a honing guide if possible and try to retain the same angle on the cutting edge as the original. Check the type of plane you are using and set the honing guide to the angle recommended for your plane by the manufacturers.
If you are using a plane with replaceable blades, the problem of sharpening does not arise as you simply insert a new blade.

Knives

Most knives have throw-away blades, but they can be sharpened on an oilstone edge. The twin bevels on the knife are normally set at about 25° to the blade sides, and need to be sharpened evenly so that one side does not become wider than the other. Do not sharpen knife blades square to the stone edge, but obliquely. You will not risk digging into the stone surface. The burr from a knife edge is very fine, but it is still there, so the same care is needed as when sharpening the very obviously burred planes and chisels.

Drill bits

Sharpening twist drill bits and masonry bits is another job best left to experts. Unless the angles are precisely right, any attempt at sharpening is more likely to cause harm.

Flowers from feathers

On close inspection feathers bear a considerable resemblance to the leaves and petals of flowers. The curves of body feathers, for instance, are very like the curve of the petals in many flowers, while the pointed, oval shape of many wing and tail feathers are amazingly leaf-like. What is different is colour and texture and by using the glossy, often speckled colours characteristic of feathers to mimic blossoms and leaves, many beautiful and exotic looking 'flowers' can be created which, unlike their master images, will last indefinitely.

General rules

To construct a flower, first consider the basic structure that you wish to recreate—that is a seed on a stem with one or more petals round it and, sometimes, with leaves as well.

The seed centres of feather flowers can be made from several things—dried cones, grasses, small dried flowers, beads or bunches of small feathers, such as barbs from ostrich or peacock feathers, or whole small feathers.

Stems. All feather flowers, however made, are mounted on wire stems. Stem wires are obtainable from florists and floral suppliers and are properly called stub wires. Thin binding wire is normally required as well to secure several components together and to attach them to the false stem (or stub wire) as shown in fig.1a. Stems are then covered with special floral tape called gutta percha. Gutta percha sticks to itself and comes in several shades and, like floral wire, it is available from florists and floral suppliers. It is also possible to use strips of crepe paper for covering stems instead of gutta percha.

To cover stems always begin as high up under the 'petals' as possible (fig.1b). Rotate the stem with your thumb and forefinger until there is enough tape round the base to cover all underpinnings. Then twist the tape in an overlapping spiral down the wire stem and cut it off at the bottom. If crepe paper is used then a dab of glue at the ends will be necessary.

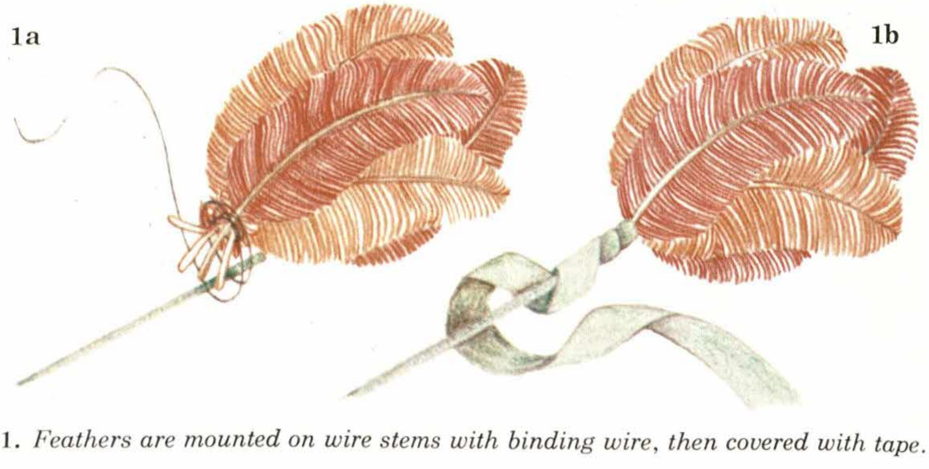
Design

Shape, colour and textures are the three variables, apart from size, which you must consider when creating feather flowers and arranging them.

Shape. Since many flowers are quite naturally round in shape there is always the danger, as with real flowers, of making an arrangement which is too repetitive. One way to overcome this limitation is to assemble a few flowers together in a spray or to create a leafy branch to produce a more linear structure.

Do not expect all your flowers to face forwards, they can also bend down or simply turn sideways, in which case their profiles are important and prominent 'stamens' can produce a delicate feature in the arrangement.

Fantasy feather flowers mixed with dried plant material make a fascinating 'floral' arrangement. Flowers were made and arranged by Pamela Woods.



Lesley Fox

1. *Feathers are mounted on wire stems with binding wire, then covered with tape.*

Chris Holland

Choice of colour is personal but colours should blend with the environment in which your arrangement will be placed. Remember also that feathers can be successfully dyed for extra effect. Featherwork chapter 1, page 772, tells how to do this.

The textures of feathers play an important part in the design of flowers. Contrast is obtained by using fluffy with smooth or straight with curly. Each quality should appear in moderation, however, particularly the fluff, which in profusion can completely smother a flower design.

Arrangements. Unless you particularly choose to make a bowl of matching flowers there are many different kinds you can assemble in one vase.

Feather flowers can also be mixed with dried flowers to make arrangements which vary the colours and textures to an even greater degree.

Styles. A selection of feather flowers is given here and each technique can be varied by choice of feathers and seed centres to make other 'species'. By looking at real flowers you can find inspiration for feather ones.

Sunflower

This velvety flower is built on a hemisphere of floral foam or oasis, into which the feathers, bead centre and stem wire are pressed.

You will need:

Floral foam ball about 6cm (2½″) in diameter.

1 medium-sized coloured bead for centre.

About 36 striped partridge body feathers.

40 chicken hackle feathers.

3 stub wires.

Binding wire.

Gutta percha.

All-purpose glue.

Knife.

Selecting feathers. Choose only the stripy partridge feathers. If there is any variation in size use the larger ones first. Choose the chicken hackles for similarity of their tips as that is the part that is visible, and cut the base if any are too long.

Floral foam comes in two densities and with the less fine type you will have to use glue to get the feathers to stay put.

Making the flower: this flower is worked flat, with no stem until later.

☐ Cut the foam ball (fig.2) in two and place one hemisphere on your working surface.

☐ Start with chicken hackles first and push them into the foam all round the edge to form a circle (fig.3). If you are using the more porous type of foam you will have to secure the feathers by poking a hole for each one with the end of a stub wire and giving the feather a dab of glue before pushing it into the foam.

Note that the flower is worked backwards, that is, starting with the outer petals and working inwards to the centre.

☐ Then make overlapping circles with the partridge feathers (fig.4) until the entire dome is filled.

☐ Thread the bead with binding wire and twist the ends together (fig.5) and push the bead into the centre.

☐ Bind three stub wires together with gutta percha but leave the top 5cm (2″) separate.

☐ Put some glue on the tip of each wire and push them into the back of the flower (fig.6).

If necessary you can always cover the back by sticking a few little feathers in to mask the foam.

Leaves

Many varieties of wing and tail feathers

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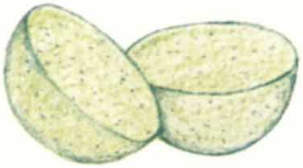

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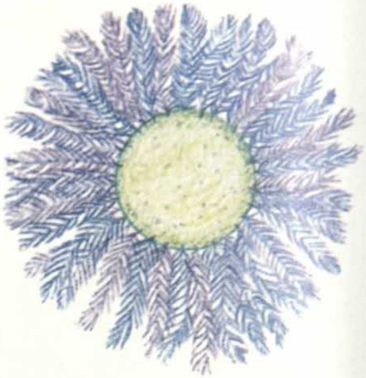

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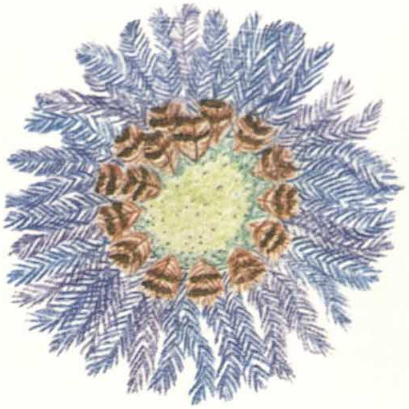

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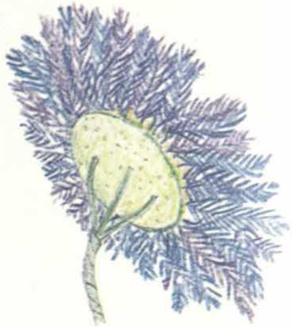
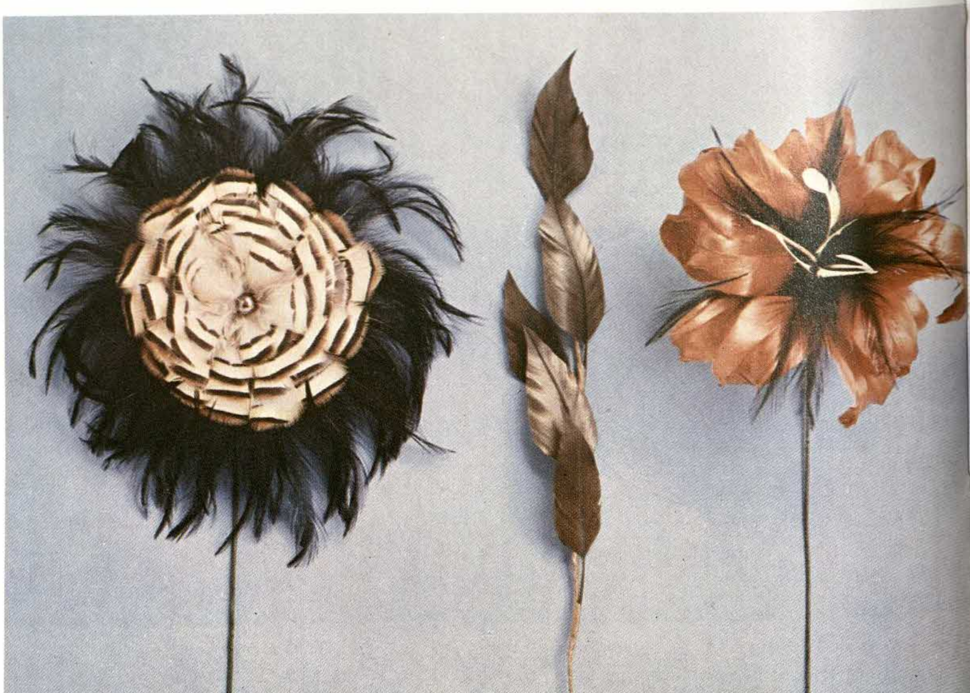


2-6. *The sunflower is made on a foam base. Feathers are pushed into it until the surface is covered, a wired bead is used as a centre. Finally, stem wires are twisted together and inserted into the back of the 'flower'.*



can be used to make leaves. The main criterion is that they should be flat. The leaves shown are made from turkey wing feathers.

Leaves normally require cutting, stripping and, to a lesser extent, curling. (Featherwork chapter 1, page 772, describes in detail how to cut, strip and curve feathers.)

☐ Hold the feather in the centre, as close as possible to the cutting place, and cut the top of the feather into a pointed shape with a pair of scissors.

☐ Strip off the lower part of the barbs until only enough remains to make a leaf. The stripped shaft becomes the natural stem.

To make a spray of leaves, attach each leaf to a stub wire and cover with gutta percha, then bind leaves along another stub wire with gutta percha.

If you want to make an undulating shape to leaves, curve the lower half of the feather one way and then the tip another.

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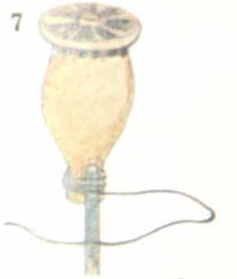

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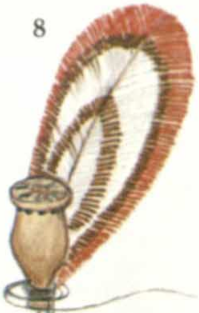

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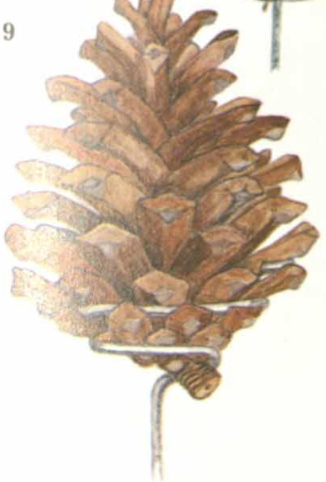


Lesley Fox

7, 8. *Poppy seed head is mounted on a wire stem and feathers are bound round it.*
9. *shows how to wire a fircone.*

Sunflower, leaves, lily, pheasant spray and fircone feather flower. All are made and designed by Pamela Woods.

Dick Miller

Lily

This is a good flower to make if you want a large, exotic, tropical type of lily.

Choose some special little firm feathers to make a bunch for the centre; seagull, pigeon wing feathers or those little red feathers from the side of pheasant tails. Then choose some chicken hackles to contrast with the centre feathers, or dye them accordingly.

The red curly feathers which form the petals are the soft flat ones from the underside of goose wings, and you will need about 18 of these.

☐ Strip the fluff from the little centre feathers and most of the barbs from the side of each one. Then curl each feather over to one side to form a slight hook shape. Bind them together tightly at the top of a stub wire. If you pull the binding wire very tightly the feathers will then kink and fan out.

☐ The hackles are used as they are, but the flat ones require curling. Attach the hackles with continuous binding and arrange them so that they all fan outwards.

☐ Divide the goose feathers into three groups with six feathers in each, then curl the first group just at the top, the second ones half the way down and the last group completely curled.

☐ Use the group of goose feathers curled only at the top first and add each one separately around the centre. Bind very tightly with care and arrange them so that they radiate evenly.

☐ Then add the half-curled feathers in the spaces between the first petals.

☐ Finally add the completely curled feathers, binding with the same wire throughout.

☐ This is a heavy flower which will almost certainly require more than one wire stem to support it; so twist a few together then bind the base of the petals and stem as one. Cover with gutta percha and bend the flower head over so that the explosive centre is clearly visible.

Pheasant flower spray

You will need:
Tiny poppy seedcase.
7 pheasant feathers.
Stub wire.
Binding wire.
Gutta percha.

☐ Bind a stub wire to the poppy seed so that the head stands just above the top of the wire (fig.7) but do not cut off the binding wire from the reel.

☐ Bind each petal separately (fig.8) to the base of the seed head by successive encirclements with the binding wire. The top of each feather should curve outwards.

The success of your flower depends on binding the petals evenly and tightly and not allowing them to twist round in the process.

☐ Cover the base of the petals and stem with gutta percha.

☐ Make three or four flowers this way, then take a stub wire, bind one flower to it with gutta percha, then add the next flower a little further down and then another further on to make a spray. Bind with tape to the end.

Fircone flower

This imaginative combination of natural materials would blend into a dried arrangement or a predominantly feathered one.

You will need:
1 fircone.
7 turkey body feathers.
Stub wire.
Binding wire.
All-purpose glue.
Gutta percha.

Select your feathers for size and similarity of shape. Some turkey feathers have wide fan-shaped tips and these are the ones to use, so keep the little ones for another flower. The curve also varies enormously and as this must be uniform, do not use the flat specimens.

☐ Trim the base of each feather if there is any variation of length, but do not remove any of the fluff.

☐ To put the fircone on a stem make a hook in the top of a stub wire and push it into the fircone between the scales at a point where they start to open. Weave the wire between the scales for some way and then make a spiral to support the fircone (fig.9).

☐ Straighten the wire so that it holds the cone upright.

☐ Push some glue between the scales at the same level as you put the stub wire in.

Be liberal but not excessive with the amount of glue. The feather must be fixed by the central shaft and not just the fluff.

☐ Now push a row of feathers well into the glue, between the scales so that they encircle the cone. They should all touch each other to form a cup-shaped flower. You may have to hold them in position for a moment until the glue sets.

☐ Finally cover the wire stem with gutta percha.

Unlined and sheer curtains

Cloth — sewing 16

Jerry Tubby

Sheer curtains used with imagination—the sheers are matched to the curtains as well as the loose covers.

Unlined curtains can work magic in the home, bringing a touch of brilliant colour to rooms which are dark or diffusing harsh light in bright rooms. Problem windows can have their problems solved, or a room given a special character with imaginative use of fabrics and window fittings.

Choosing the fabric

Unlined curtains show to best advantage with light filtering through them, and good fabrics for this are the coarsely woven linen and Dralon semi-sheers. Some of the beautifully patterned light-weight fabrics, such as lawn, look even better with the light behind them than when lined but it may be necessary to have a thicker roller blind between the curtain and the window for privacy at night.

Furnishing fabrics usually measure between 120cm (48″) and 127cm (50″) wide, while sheers and nets come in widths from 90cm (36″) to 300cm (120″) wide.

Man-made fibres have revolutionized the field of net curtains—they do not shrink or pull out of shape and some, such as Terylene, are resistant to deterioration from light. Use nylon tape and Terylene sewing thread for best results when using these fabrics.

Tapes and hooks

Before buying the fabric you need to decide upon the type of heading and track.

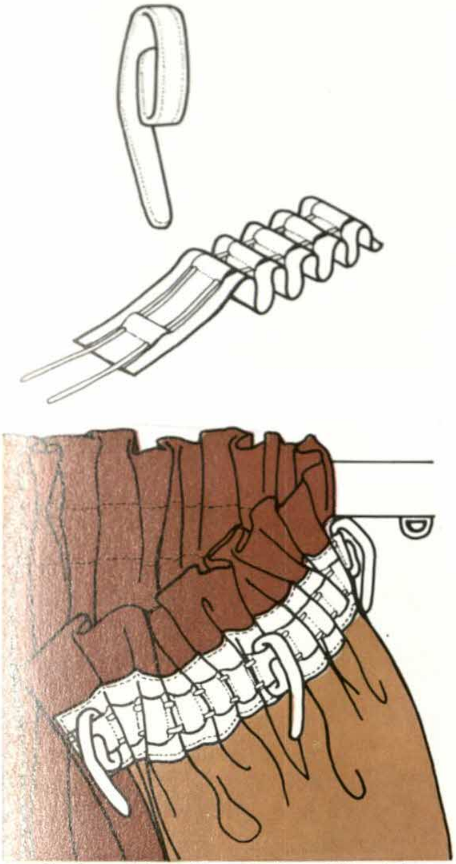
Gathering and pleating curtains is made easier by using special gathering tapes which are widely available in the shops. There are several different types: some produce a soft gather and others deep formal pleats.

The tape which produces soft gathers (fig.1) is designed to gather up one and a half to double the fabric width, therefore reducing the width of curtain by up to half. The more formal pencil and pinch pleating tapes (figs. 2, 3) gather up to three times the fullness of material reducing the curtain to one third its original width.

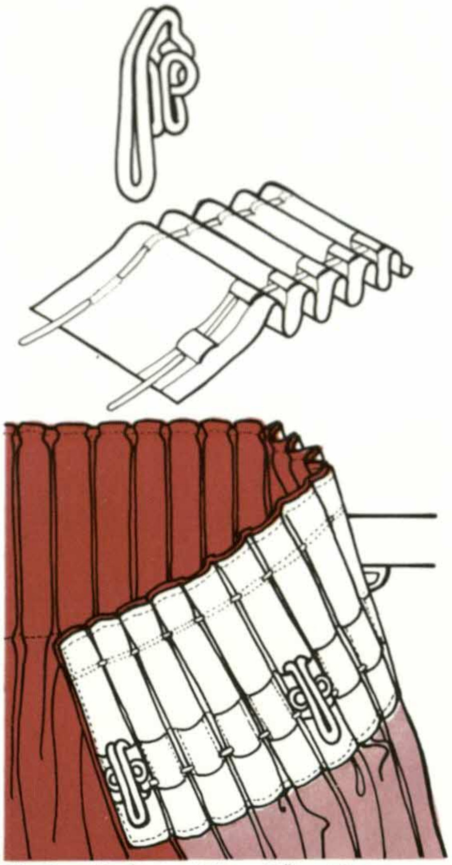
Curtain hooks are available in metal or nylon. Make sure the hooks are the correct ones for the tape and track being used. Most curtain tracks have their own range of runners.

Curtain tracks

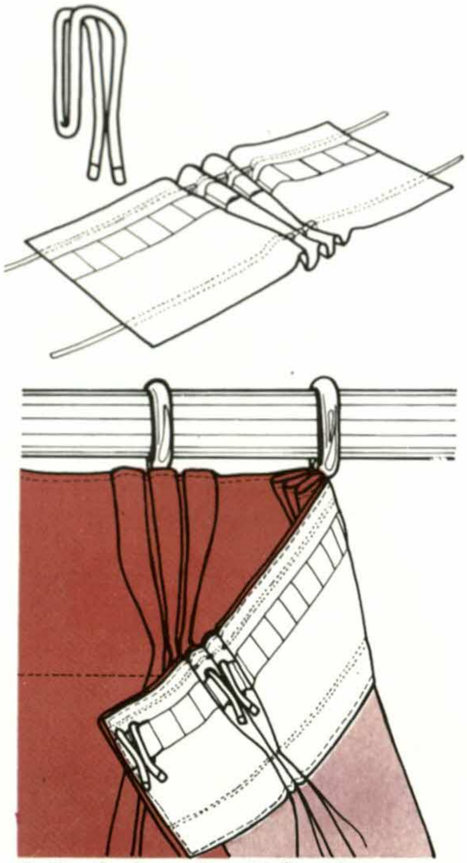
Curtain tracks should extend the width of the window plus 15cm (6″) at each end, so that the curtains can be drawn back and away from the window to give maximum daylight. If the curtains are to overlap in the centre, two sections of track instead of one



1. *Gathered heading: 2.5cm (1") wide tape. Width of curtain required, one and a half to double length of track.*



2. *Pencil pleats: 7.5cm (3") wide tape. Width of curtain required, two and a half to three times length of track.*



3. *Pinch pleats: 9cm (3½") wide tape. Width of curtain required, two and a half to three times length of track.*

continuous piece will be required and 10cm (4") extra should be allowed on the length of each track.

Each length of track will require two end stops to prevent the curtain hooks from running off.

Fabric requirements

To measure overall width of fabric needed. Measure the length of the curtain track and multiply by two for a simple gathered heading. To this add an allowance for side hems, usually 5cm (2") on each side of each curtain. Add a further 15cm (6") to each curtain width if they are to overlap in the centre. The total is the width of fabric needed for the pair of curtains.

For some windows it is necessary to join widths of material to achieve the overall width required. The chart shows the number of widths you will need for one of a pair of curtains for different sized windows.

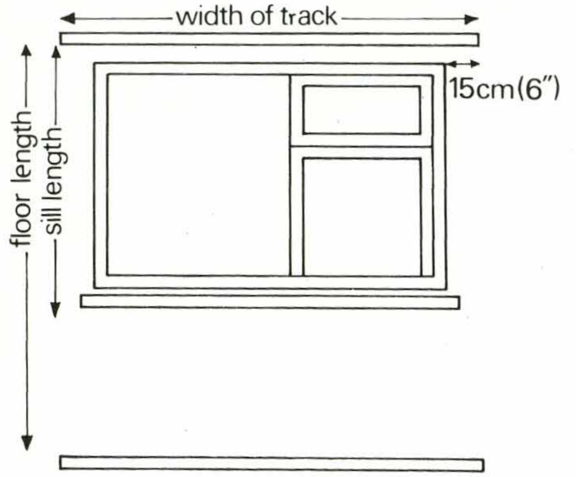
Measuring the length of fabric needed. Use a steel tape or long rule to measure from the track to either the window sill or floor (fig.4). To this add 15cm (6") for a double hem at the foot and up to 6.5cm (2½") for the heading. The total, multiplied by the numbers of widths calculated above, will give the length of fabric required for one of a pair of curtains.

Widths of fabric required

Width of curtain area	Number of widths required per curtain (for simple gathered heading)
137cm (4'6")and under	1
137cm-168cm (4'6"-5'6")	1½
168cm-229cm (5'6"-7'6")	1½
229cm-305cm (7'6"-10'0")	2

Note: calculations are for 120cm (48") wide fabrics.

4 Measurements to take for planning fabric quantity



Coral Mula

If the fabric has a repeated pattern, you will have to buy extra for matching the pattern at the seams on each curtain, and to ensure that the pattern falls at the same level on both curtains. To calculate the total fabric required start by checking the length of the pattern repeat, divide this measurement into the calculated length of the curtain to give you the number of pattern repeats for each curtain. If necessary round up the calculated length of the curtain to be a multiple of the pattern repeat.

If the fabric is not guaranteed preshrunk, allow about 5cm (2″) per metre (yard) and wash the fabric before cutting out.

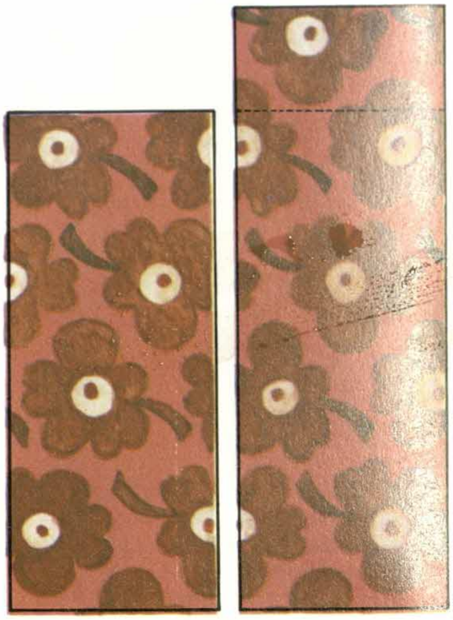
Making the curtains

You will need:
The required length of fabric.
Matching thread.
Curtain tape and hooks.
Track and runners.
Tape measure and ruler.
Scissors.
Needles and pins.

Courtesy of Rufflette Ltd.

Floor length nets with a decorative border and pencil pleated heading.

☐ Lay the fabric on a large flat surface for cutting out—you must be able to see the complete curtain length at once. Use the floor if you haven't a table long or wide enough. Make the top edge absolutely straight by drawing a thread at right-angles to the selvedge, and then cut along the line. Alternatively use a T-square to obtain a straight line. Measure the curtain length from this point, draw another thread and cut along it. Cut the next length in the same way, matching the pattern if necessary (fig.5).



5. *Matching the pattern on two widths of fabric before cutting second length.*

☐ For a half width, fold one of the pieces in half lengthwise and cut down the fold.

Plain fabrics. Use a 1.5cm (½″) plain seam to join the pieces for each curtain, placing the right sides of the fabric together, selvedge to selvedge. If using half widths, place them to the outside of each curtain. Machine stitch the pieces together, using a loose tension and a fairly long stitch. Press the seams open and clip into the selvedges if they are tight, or cut off selvedges so that the curtain does not pucker.

Patterned fabric. Joining two pieces of fabric so that the pattern matches exactly needs a slightly different technique from that usually used on plain fabric. Begin by finding the same point in the pattern on both pieces of fabric.

☐ With right sides facing, pin the pieces together at this point, with the pin at right-angles to the edge (normally the pins are placed on the seam line parallel to the edge). Continue pinning the pieces together at about 5cm (2″) intervals, still placing the pins at right-angles to the edge. At about 30cm (12″) intervals turn the curtain to the right side to check that the pattern still matches. If it has started to slip, take out the pins and re-pin the pieces making sure you are not stretching either of the lengths.

☐ Tack the pieces together along the seam line in the normal way, but leaving the pins in position (if your tacking stitches are usually large, make them smaller for this). Still leaving the pins in, machine stitch, following the tacking line and removing the pins as you are stitching. Remove the tacking and press the seam open.

Side hems. Use 2.5cm (1″) double hems at the sides on unlined curtains as these are heavier than single hems and will prevent the sides from curling back. Trim off the selvedge or snip at intervals.

☐ To make a double hem, fold over the edge 2.5cm (1″) to the wrong side of the fabric, and then fold this over another 2.5cm (1″), so the raw edge is completely closed.

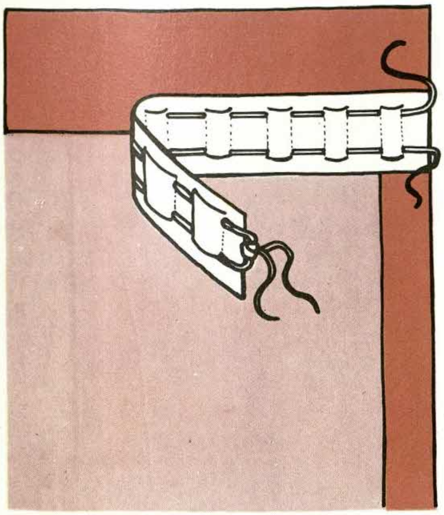
☐ Pin and tack the hem down and then slip stitch or machine stitch (if the fabric has a nap like velvet—hand stitch it using strong thread, as machine stitching might spoil the surface).

Attaching the tape. For soft gathered curtains turn over the raw edge at the top of the curtains 4cm (1½″) and tack down.

☐ Cut a length of curtain tape the width of each curtain, plus 5cm (2″) for turnings.

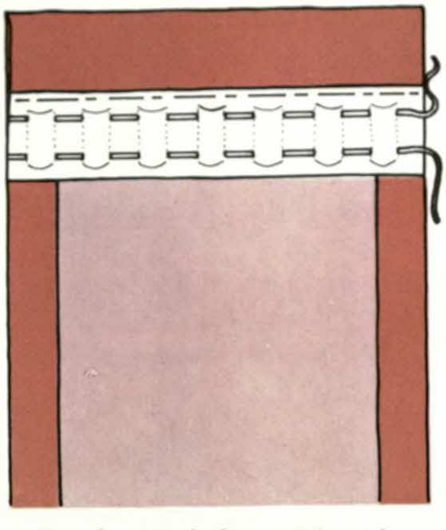
☐ Pull out about 4cm (1½″) of the cords from their slots at both ends of the tape. Knot the cords at one end, but keep the other free for gathering.

☐ Place the tape on the curtain so that it covers the raw edge centrally and the top edge of the tape is not more than 2.5cm (1″) from the top of the curtain (fig.6).



6. *Tape placed over raw edge at top of curtain with cords knotted at one end.*

☐ Tack along the top edge of the tape turning the ends of the tape under so that the knot is enclosed at one end, but the cords are free at the other (fig.7).

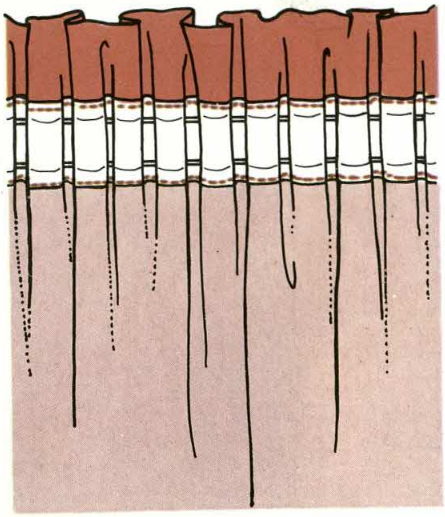


7. *Top of tape tacked to curtain with tape ends turned under.*

☐ Tack down the tape along the bottom edge. Machine stitch, outside the cords, along both edges of the tape. (Stitch in the same direction to prevent any drag which would show on the finished curtain). Stitch down the ends. Remove all the tacking and press.

For pinch pleats and pencil pleats: turn over the raw edge at the top of the curtain 1.6cm (⅝″), then make up as for soft gathered curtains but place the top edge of the tape 3mm (⅛″) from the top of the curtain.

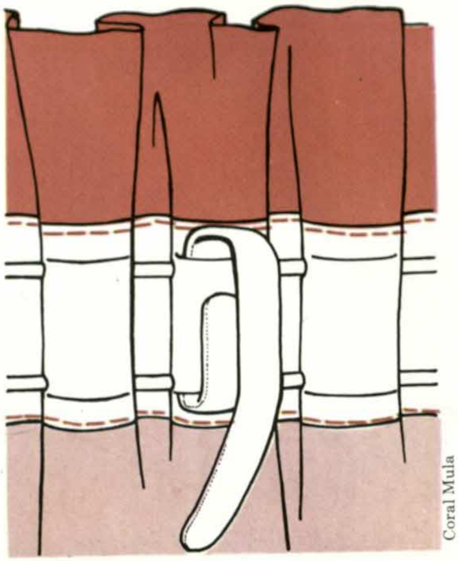
Gathering the curtains. Pull the fabric along the cords until it is all at the knotted end. Pull out again to the right width, distributing the gathers evenly (fig.8) and knot the cords to secure the width.



8. *Curtain gathered with the fullness distributed evenly.*

☐ Catch the knot to the tape with a few stitches to prevent it from hanging down, but do not cut off the surplus cords. When the curtains need washing or cleaning, the gathers can be released by unpicking the catch stitches and untying the knot.

☐ Insert curtain hooks (fig.9) into the pockets at each end of the curtains, and at 7.5cm (3″) intervals when assembling gathered headings.



Coral Mula

9. *Insert hooks into tape at about 7.5cm (3″) intervals.*

☐ For pencil pleats the hooks are also inserted at 7.5cm (3″) intervals but for pinch pleated headings the special hooks are inserted where indicated on the tape.

Making the hem. Hang the curtains for a few days before taking up the bottom hems, as some fabrics may stretch during this time.

☐ When you are ready to do the hems, mark the line for the length at each side of the curtain while it is still hanging. Full-length curtains should finish 2.5cm (1″) above the floor to allow them to hang properly and prevent them dragging and wearing through. Sill-length curtains should either just clear the sill, or be about 2.5cm (1″) below the sill so that the curtains hang outside it.

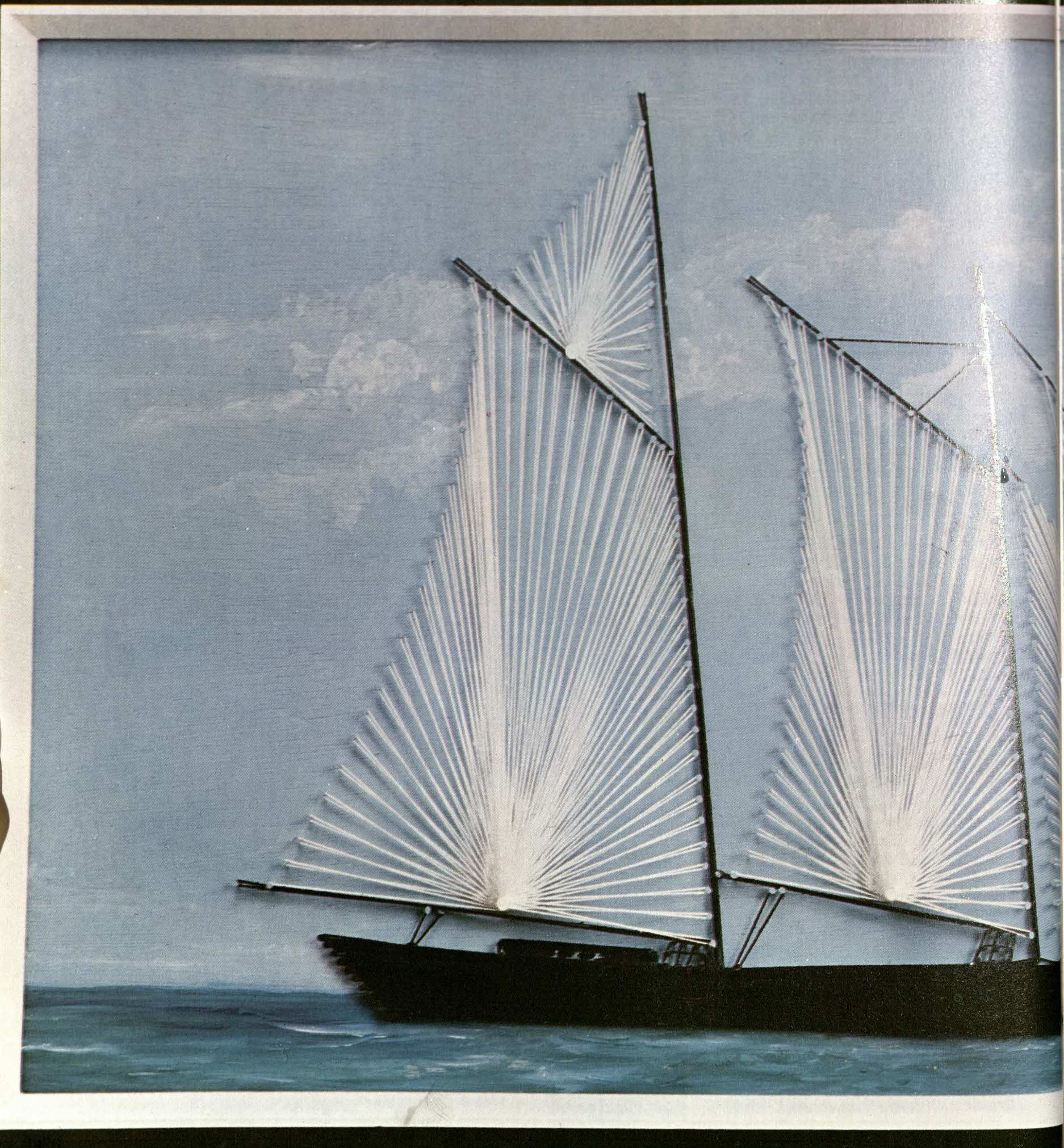
☐ Take down the curtains and mark the hemline with pins using a wooden rule to make sure an accurate measurement is achieved.

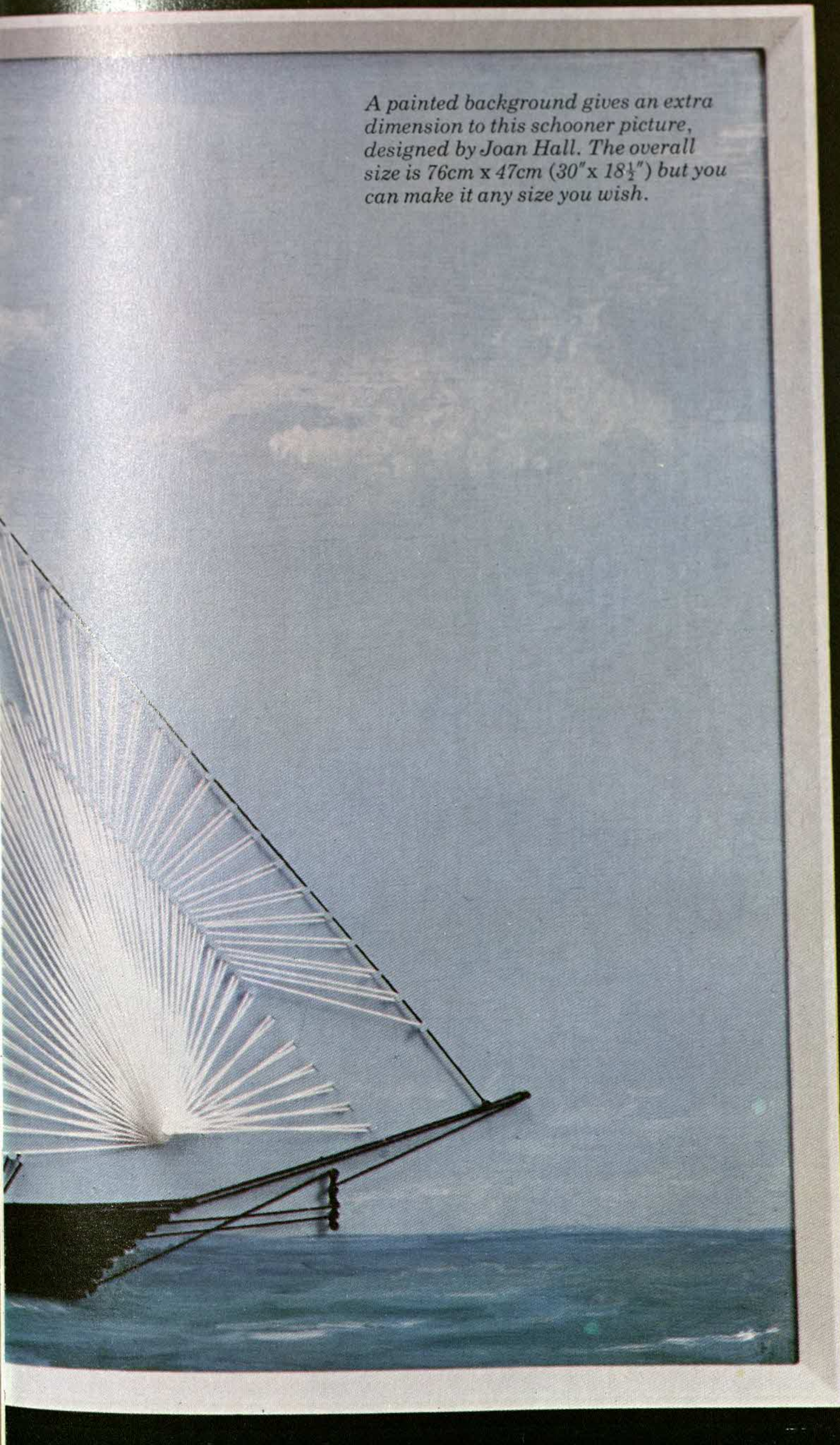
☐ Turn the hem up and tack loosely along the edge of the fold through one thickness of fabric.

☐ Turn in the raw edges half the depth of the hem allowance to make double hems. Tack them down and machine or hand stitch.

☐ Remove the tacking and press the hems and then the complete finished curtains.

Adding pin art to pictures





A painted background gives an extra dimension to this schooner picture, designed by Joan Hall. The overall size is 76cm x 47cm (30″x 18½″) but you can make it any size you wish.

Pin art designs can sometimes be successfully superimposed on photographs or combined with painted pictures. The background need not be very elaborate —in the schooner picture shown here, for example, life-like colours have been used for the pin art against a painted background of sea and sky. Alternatively you might be able to find a photographic poster showing a sunny bay to which you can add the schooner. When using a poster or photograph as a background for pin art you should mount it first on to plywood or chipboard to give a good foundation.

Colorizer is a method of tinting a paint to the colour you require. Many paint shops will mix the paint for you or you can buy the tint in a small tube and mix it into the paint in a similar way to using food colouring.

Schooner

It is not difficult to paint this type of background. This one was done with blue and white emulsion with some colorizer added to give the right shades.

You will need:

Plywood or chipboard of required size for foundation.
Emulsion paint in blue, white, brown.
Colorizer, in deep blue and green.
Paint brush, saucer.
Graph paper, stiletto and pencil.
Nails, about 290 15mm (½″) long, three 50mm (2″) long and one nail 40mm (1½″) long.
Thread, one ball each dark brown and white.
Drawing pins, hammer.

☐ Draw the design overleaf to required size on graph paper (see Design know-how chapter 4, page 112). Mark the positions for the nails with dots and label them as shown.

Positioning the nails. Place the graph paper on to the foundation board and secure the corners with drawing pins.

☐ Pierce the board at each dot with a stiletto or similarly sharp-pointed instrument, then remove the graph paper.

☐ Hammer in the 50mm (2″) nails at positions A, B and C and the 40mm (1½″) nail at D—overleaf. Hammer in 15mm (½″) nails at all the remaining positions.

Painting the foundation. Mix a little of the blue and white emulsion in a saucer and add a very little of the green colorizer. Paint the sky.

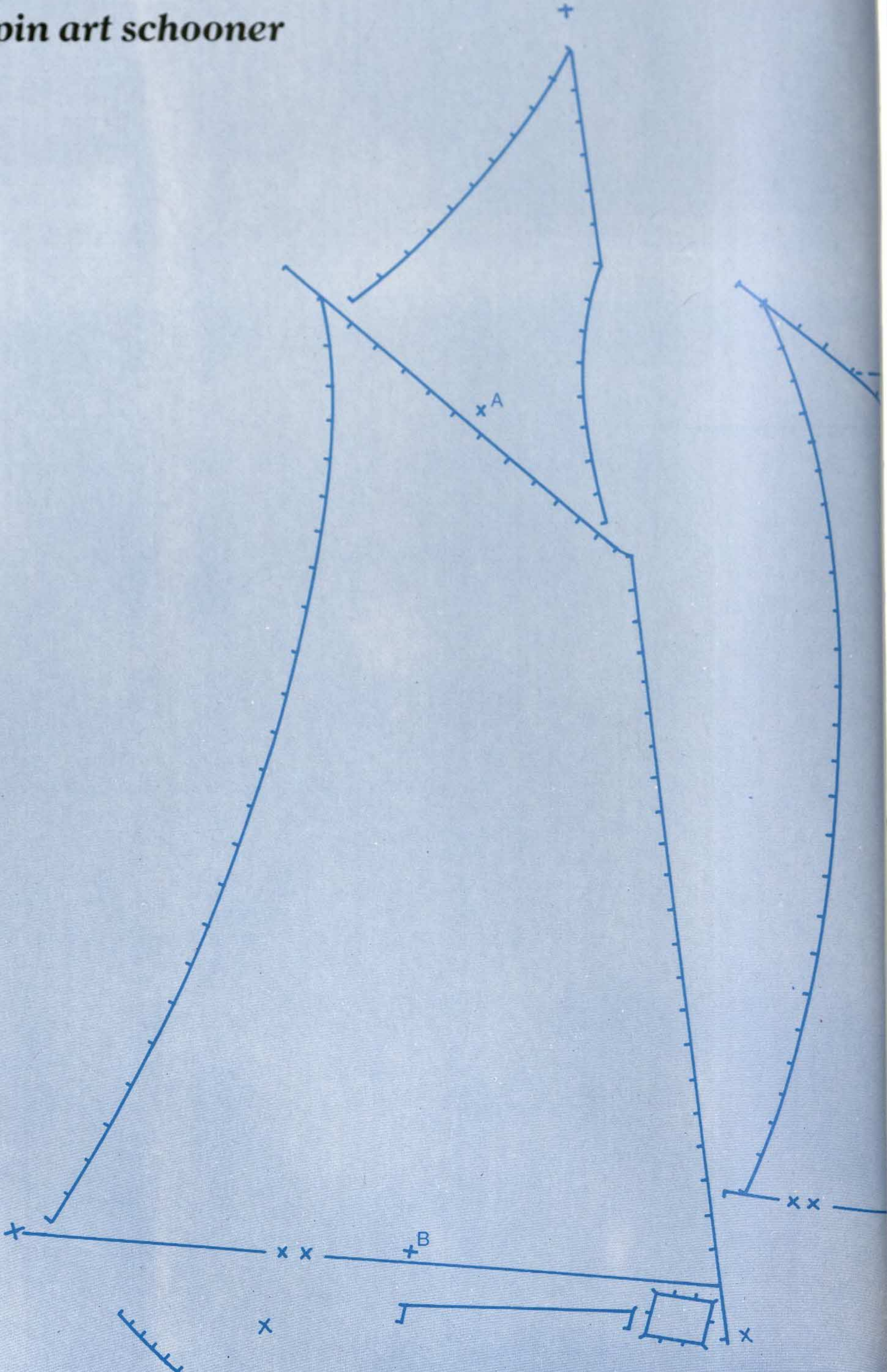
☐ Add some more green colorizer and some deep blue and paint the sea.

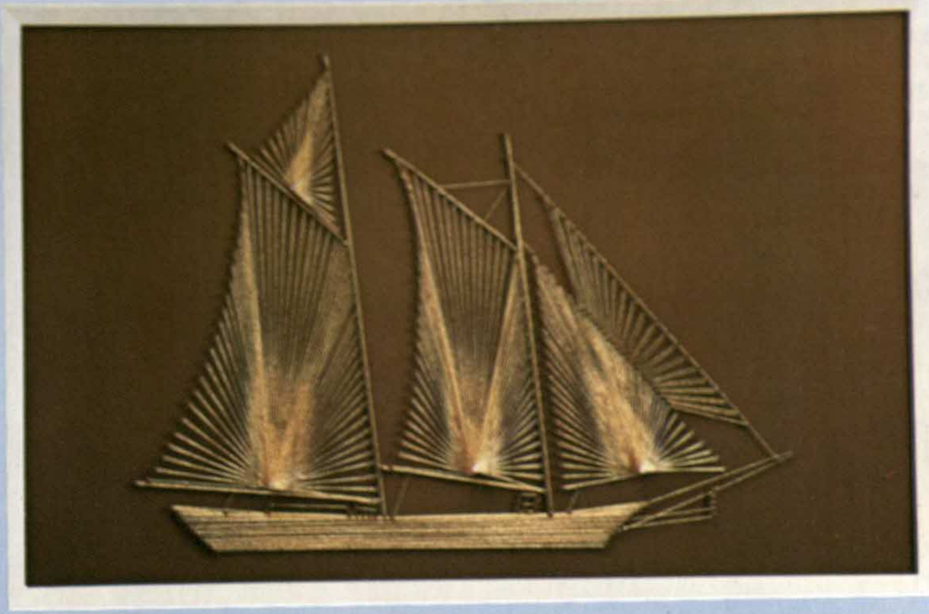
☐ Clean the brush and then paint in the clouds and waves with white emulsion before the paint has dried. Paint over the nails to match the threads as shown in the photograph.

Threading the design. Thread design as shown in the photograph. For the hull, go to each nail twice to give a thicker body.

Dick Miller

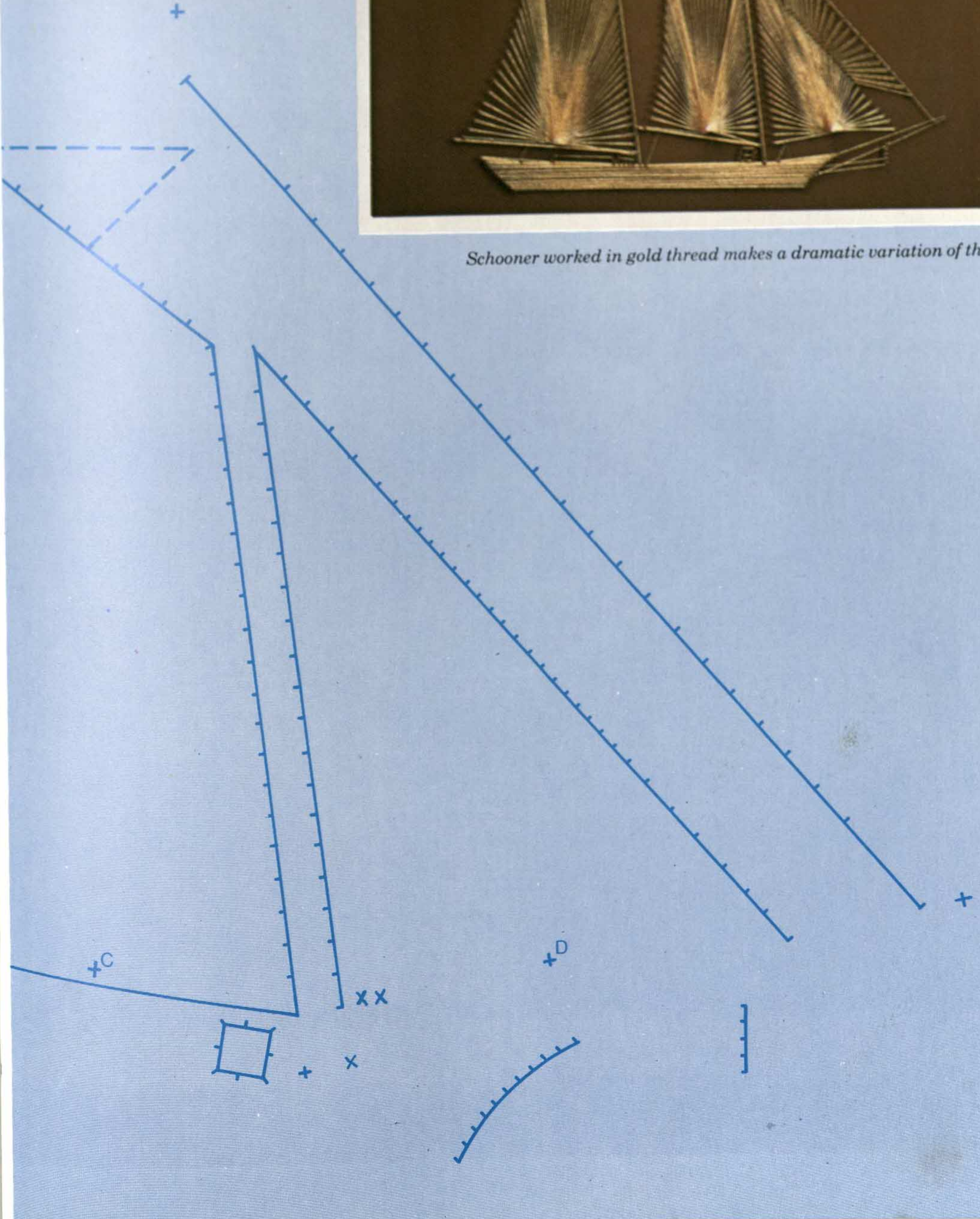
Pattern for pin art schooner





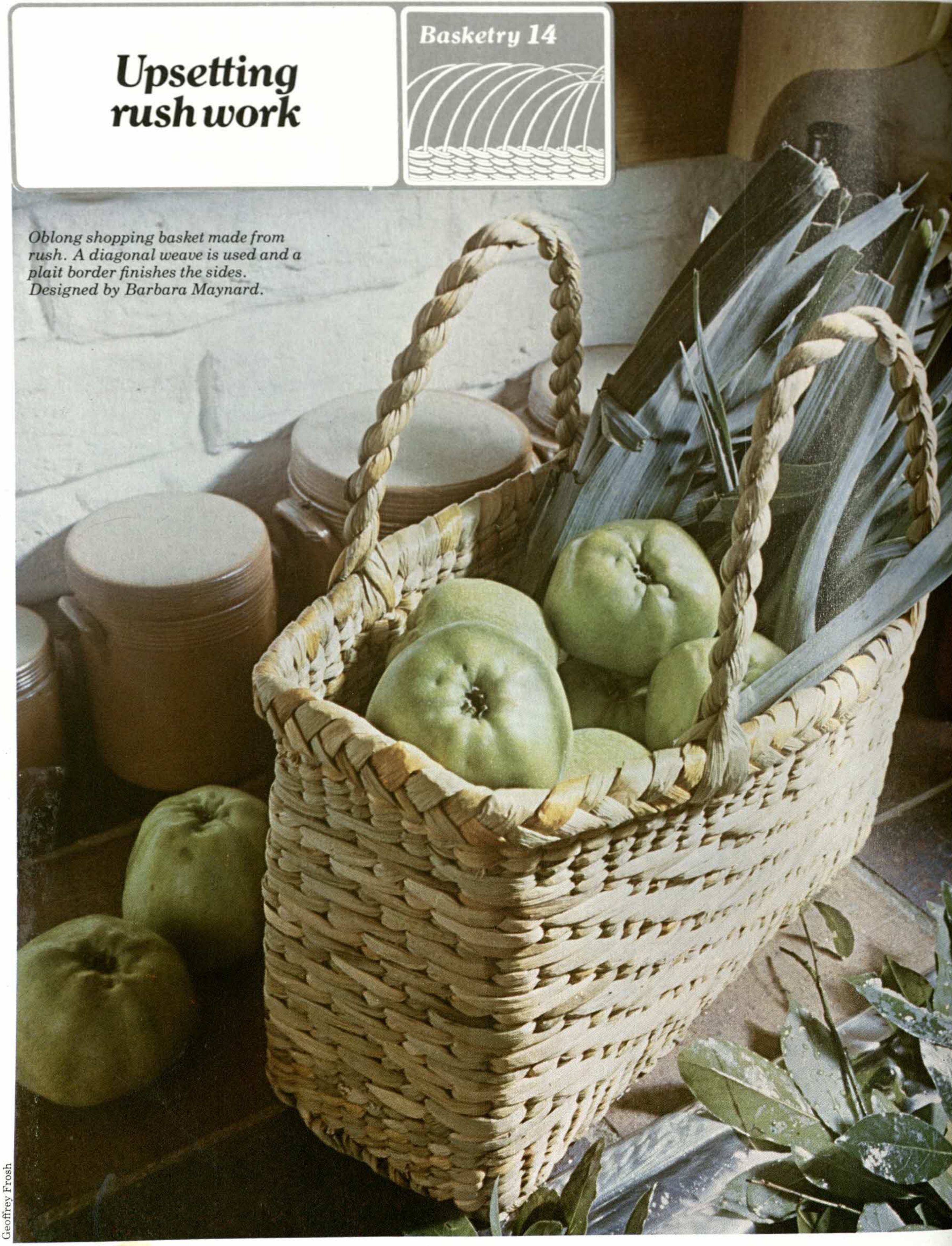
Dick Miller

Schooner worked in gold thread makes a dramatic variation of the design.



Trevor Lawrence

Upsetting rush work



Oblong shopping basket made from rush. A diagonal weave is used and a plait border finishes the sides. Designed by Barbara Maynard.

Geoffrey Frosh

Rush baskets are no more difficult to make than flat mats (see Basketry chapter 12, page 1414). The basket illustrated incorporates most of the techniques that you have already learnt, plus a new weave, a new border and a new way of upsetting.

Unlike cane basketry which almost has set techniques for set places, rush work is much more flexible and any weave or any border is suitable.

Moulds

You will need a mould of some sort. Any shape or size will do (as long as it is not too big) and whatever the shape and size of the mould is, your basket will finish the same.

Some everyday articles make excellent moulds—large flower pots (the earthenware type is easiest to cope with as the rushes slip against the plastic ones) make lovely rush waste paper baskets or add a handle and you have a bucket bag. Toffee tins and larger fruit tins can be used to make small flower or needle work baskets and a larger, square shopping basket can be made on a large block of wood or 2 wooden seed boxes stapled together. Try to find a mould that is firm and strong and will not disintegrate when the wet rushes are put on it. If the ideal shape is a cardboard box pack it with books or blocks of wood to keep it quite firm throughout the work.

The stakes

Having decided on the mould, the next thing to do is to work out how many stakes to use and how long they should be.

Number. To find the number of rushes measure around the mould, anywhere if it is straight sided, but about 7.5cm (3") up from the base if it flows out. If the rushes are about 13mm (½") wide allow one rush per 2.5cm (1"). Allow more if the rushes are thinner and less if they are thicker.

Length. To find the length of the rushes for a round or square basket measure from the point where you want the border to be on one side, down under and across the base and up the other side to the border again. Add to this measurement enough for 2 borders —one at each end of the rush; allow 10cm-15cm (4"-6") at each end for a simple border and 15cm-20cm (6"-8") for more intricate borders. If the mould is oval or oblong there will be two different measurements—one round the narrower part of the mould and the other round the wider part. Of course you will have to work out how many of each of these you will need by measuring across the short and long sides. If the mould is round or oval, and you have established how many and how long the rushes should be, start in exactly the same way as for the round or oval mats but use two rushes for each stake (without increasing the number calculated) to make them thicker. Open the stakes out singly on the third round of pairing. Pair until it fits the base of the mould then continue with the instructions below to tie the work on to the mould.

Oblong shopping basket

The basket measures 33cm x 13cm (13"x 5") and is 21cm (8¼") high excluding the handle.

You will need:

Tools and techniques—see Basketry chapter 12, page 1414.

About half a bolt of rushes—according to thickness of rushes.

2.75m (3yds) soft string to tie the basket to the mould.

A wooden block or similar mould. The mould used for the basket illustrated was a strong cardboard box (packed with books) and measuring 33cm x 13cm (13"x 5"); the perimeter therefore measures 92cm (36").

Sticky tape.

The base

☐ Depending on the thickness of the rushes cut about 10 stakes 117cm (46") long for the narrow sides and about 26 stakes 96cm (38") long for the wide sides—all from the stoutest rushes in the bundle.

☐ Place the box (or mould) upside down on the table and put the 10 long weavers over the base along its length, closely side by side, ready for the check weaving. See that they are centred.

☐ Using sticky tape, stick these stakes on to the box in the middle and at one end. Make sure that all the stakes are in order, flattened and securely held.

☐ Start the check weave at the centre and work towards the untaped end. Continue to add in more short stakes until the edge of the base is reached. Stick this end in place on the mould and remove the sticky tape from the centre and the other end. Re-tape at the centre over the top of the check weave.

☐ Turn the base round and complete the other half of the check weave.

Check that all the stakes are tight and central and that all the stakes lie on top of the box and are not falling over the side.

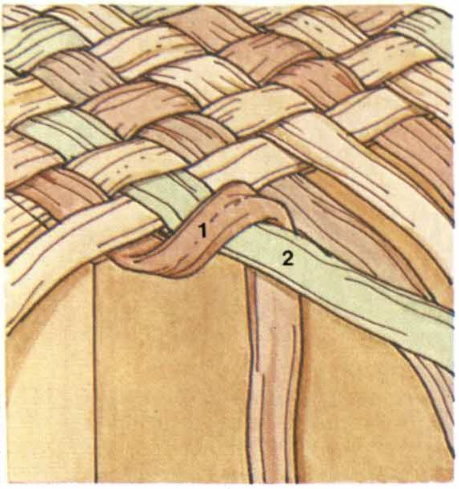
The upsett

☐ You can either add a ridge, or turn all the stakes up the side of the mould and pair or wale. A firm ridge can be made quite easily for the basket to stand on.

☐ Tie the check weave base on to the mould with the string. Tie it up firmly like a parcel with the check weave on top. Put a ridge on before turning the work over.

☐ Take each stake (1) in turn and

bring it up and over the next stake (2) to the right. Hold stake 2 horizontally so that stake 1 has something to turn over, then lay this stake (1) in place against the side of the mould, so each stake is moving up one place (fig.1).



Paul Williams

1. *Starting a ridge for the upsett.*

☐ Repeat all the way round. The last stake of all will have to be threaded through the elbow of the first stake to complete the pattern. For an even ridge try to turn each stake in exactly the same way round its neighbour, rather than just pulling it round anyhow.

☐ Pair for 6 rounds. Follow the shape of the mould closely—do not let the work come away from the mould. Watch the corners and make sure that the stakes next to the corners stay on the correct sides. It's very easy to let them slip round with the weaving and this will spoil the appearance of the basket.

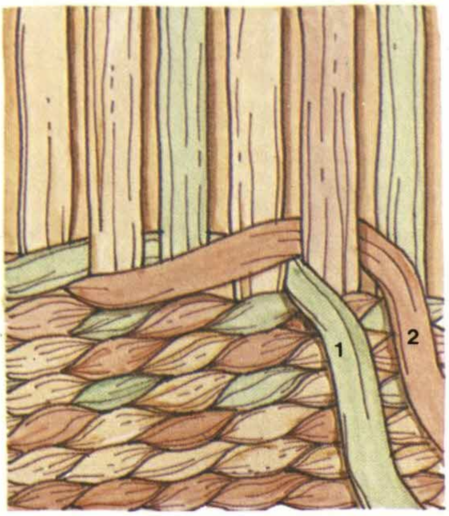
A diagonal weave is a variation of pairing and the two weavers that you have been using for the pairing can be continued. For this weave the stakes must be in multiples of four plus one, or minus one. In other words it could be 35 or 37.

If the number of stakes is divisible by four plus one, then the diagonal weave will slant upwards from left to right and if it is minus one then the diagonal weave will slant upwards from right to left.

Remember that for this basket 36 rushes were cut which gives 72 side stakes (each rush making a stake on two opposite sides of the basket). As this number is divisible by four, one stake has to be dropped or added. As the stakes were rather close in this particular basket two stakes were woven together for a few rounds then the inner one was cut off.

To add a stake, select a similar sized rush to match the other stakes, cut it about 41cm (16″) long and thread it with the threader into the pairing at a place where the stakes are least crowded.

☐ Continue with the same weavers as for the pairing. Pass the left-hand weaver in front of one stake, behind three and back to the front. Now take the other weaver (now also the left-hand one) in front of three, behind one and back to the front (fig.2). Keep weaving round and round in this way. Check at the end of the first round that the pattern has come right. Once the pattern is established it is easy to keep checking.



2. *Starting diagonal weave.*

To join in a new rush for diagonal weaving, you will find it easier to keep the rushes straight if you loop the new rush round a single stake. If you loop round the triple stake it tends to pull them in together. You will need to leave at least 7.5cm (3″) of the old weaver when joining to get a good tie-in for the short ends.

☐ Continue this weave for 15cm (6″).

☐ Revert to ordinary pairing for 6 rounds.

Plait border—this chunky border is often called a plait or mock plait border, but its true name is a vale border.

Before starting the border check the following:

☐ Are the stakes still soft enough for a border or are they dry and crackly? If they are, re-wet them for a few moments and then re-flatten them to squeeze out the air and water to give them a good shape.

☐ Replace any broken or badly coloured stakes by threading a new one into the top pairing with the threader. Do not cut off the old one until the new one is in place. Pull the new one well down beyond the pairing so that 5cm (2″) protrudes—then there is no chance of it slipping out accidentally while the border is being put on. Cut this end off after the border is completed.

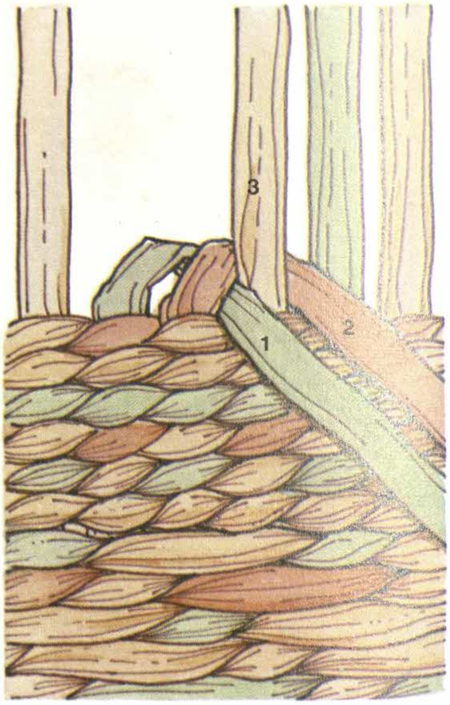
☐ Check that all the ends of the stakes are long enough—you will need about 20cm (8″). If not replace them as before (or if too many are short choose a simpler border).

☐ Make quite sure that the last round of pairing is level all the way round. If not pull it up or push it down to make it so.

This border is put on in 3 stages—each one is completed before the next one is started.

Stage 1 (fig.3). Starting anywhere you like bend stake 1 behind stake 2 and leave it lying to the front of the basket. Bend stake 2 behind stake 3 and back to the front. Continue by bending each stake in turn behind the next stake to the right and back to the front. The last stake will pass under the elbow of the first stake.

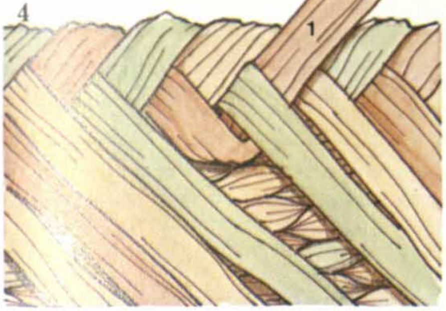
Try to fold each stake in exactly the same way and keep them all flat to create uniformity. (In actual fact this first step is hidden at the end so do not worry too much if you have not achieved an even edge.)

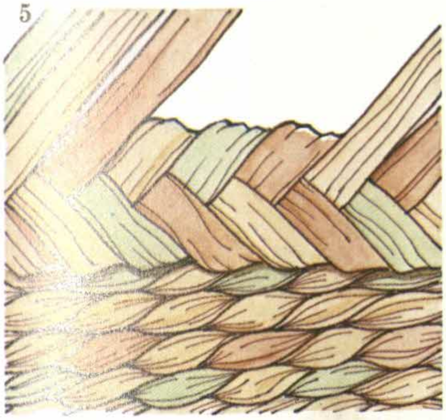


3. *First stage of plait border.*

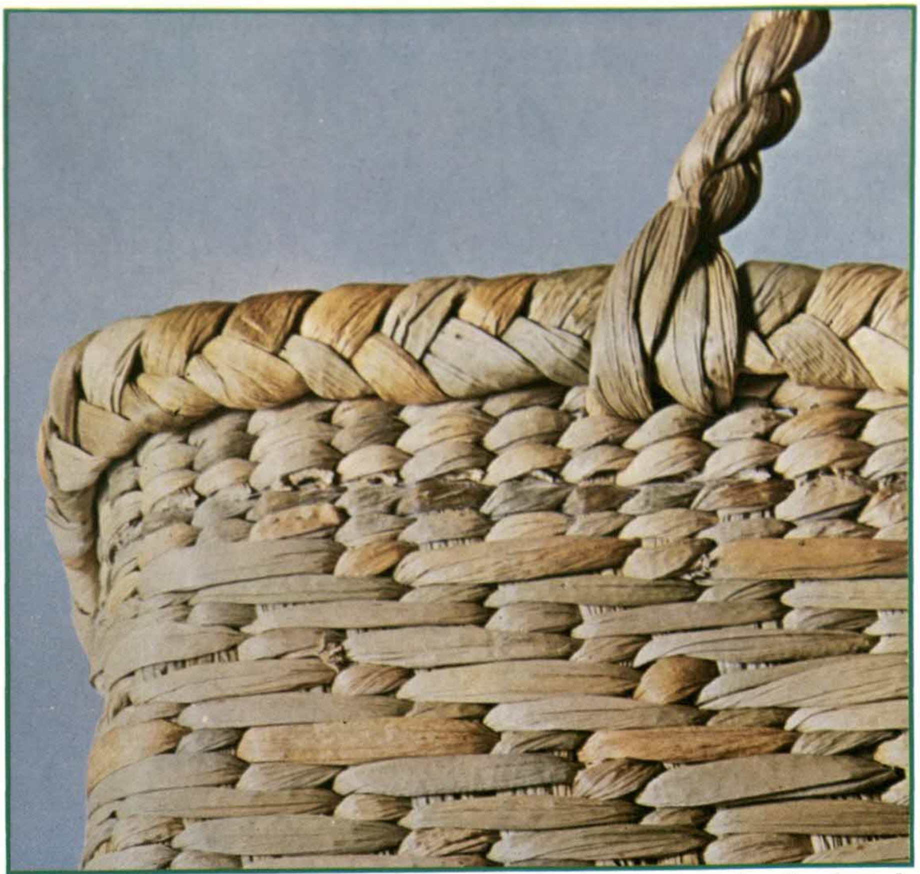
Stage 2 (fig.4). Start anywhere again, not necessarily in the same place as before, turn stake 1 up, at an angle of 90°, and underneath the next stake to the right. Once again continue all the way round, the last stake bending up underneath the first stake. Check that all the bends are level—if not pull them tighter or slacken them off.

Stage 3 (fig.5). This time each stake in turn is taken right over the top of the basket to the inside, and is threaded into the pairing one stake to the right. Push the threader up through the last four rows of pairing (at any place) from





4. *Second stage of plait border.*
5. *Finishing the plait border.*



Above: detail of basket showing diagonal weave, pairing and plait border.

Below: two more examples of rush work made on moulds.

Melvin Grey

the front of the basket, but allow the end to come out inside the basket. Thread the stake one place to the left into the threader and pull it right down through the pairing to the front of the basket. Repeat all the way round. Check that they are all even. Cut off the ends close to the pairing to finish.

The handles

These are just the same as the flower basket in the previous chapter except that four rushes about 127cm (50″) long are required.

☐ Thread two of the rushes through under the border and the fifth row of pairing between the 7th and 8th stakes from the left corner, and two between the 8th and 9th.

Get someone to hold the basket firmly for you. Pull the rushes through so that there are eight equal ends. Hold four in each hand and put on a twisted handle. Thread four of the ends through from inside to the outside and four from outside to inside between the 7th and 8th and 8th and 9th stakes from the right corner.

☐ Weave the ends away.

☐ Repeat with the other handle.

☐ Remove the mould from the basket and trim the inside if necessary.

☐ Return the mould to the basket and leave to dry. Hang it up if the mould is not too heavy to give the handles a good shape.

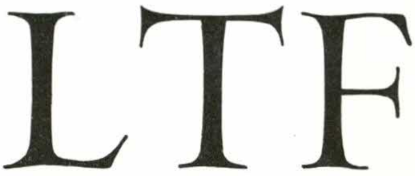
The spacing of Roman capitals

Design know-how 53

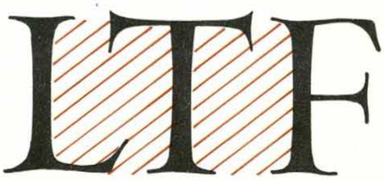
This chapter discusses the spacing and arrangement of Roman capitals into words and sentences. There are no hard and fast rules about this, and you really have to rely on your own 'eye' to judge whether or not your words and letters are evenly spaced, but here are a few hints on spacing.

Arranging letters. Letters will look evenly spaced if the area of space between each letter is the same. This may mean that certain letters will overlap slightly and that other letters must be placed further away from each other.

In fig.1 the letters are placed side by side with no parts overlapping. As you can see the overall space between the L and the T is considerably larger than the overall space between the T and the F and the letters look unevenly spaced. In fig.2 the L and the T are closer together, with the arm of the L overlapping the left-hand arm of the T. The shaded areas between the letters are now virtually the same and the letters look well spaced.

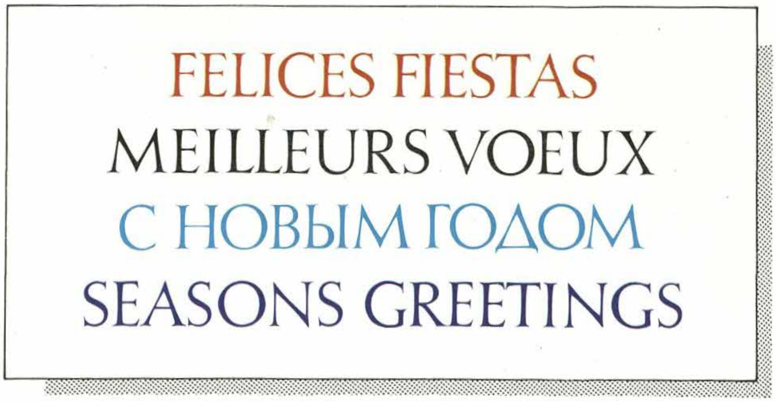


1. *Letters simply placed side by side will look uneven.*

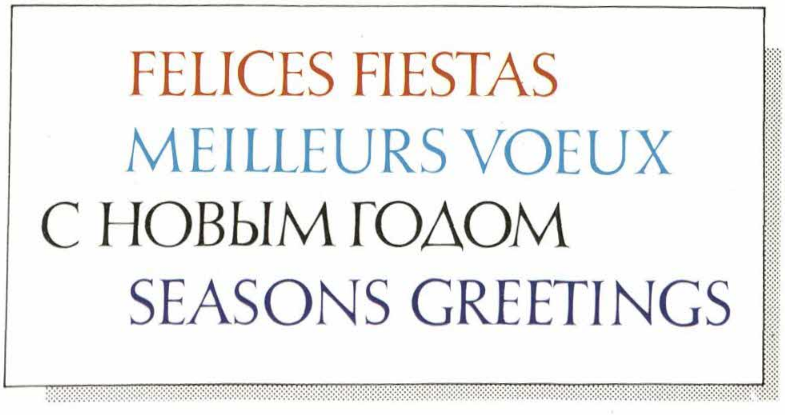


2. *If spaces between letters are equal the letters look well spaced.*

Arranging words. The space between words and the way they are arranged in a given space should be decided simply by looking. No fixed rules can be given for you to follow, but whatever your arrangement, it must look pleasing to the eye. The words must look as if they have room to 'breathe', they must not look cramped into a small space or spread out too far. In figs. 3 and 4 you see two different ways of arranging the same words in a rectangular space. Both look right, both relate well to the shape of the paper, and both are successful.



3. *An example of how words can be arranged in a given space.*



4. *An alternative arrangement which looks just as good.*

Transferring. If you have drawn out a plan of your lettering on to graph paper, the lettering must be transferred on to your craft material.

For hard surfaces such as wood, paper or cardboard, trace lettering on to tracing paper, turn tracing paper over and on the back of the paper draw round the outline of the letters. Turn the tracing paper over again, position on to surface, tape down, and draw over the lines of the lettering. Remove the piece of tracing paper. The lettering will have been transferred on to the surface. This method will not work for plastic or glass. To transfer lettering on to these surfaces, carbon paper will be more successful. Make tracing of lettering, position on surface and tape down, slip a sheet of carbon paper between surface and tracing, and draw over outline of lettering. Remove tracing paper and carbon paper.

To transfer lettering on to cloth use dressmakers carbon as above or a transfer pencil.

When the lettering has been transferred, fill in the outline with coloured inks, paints, or embroidery.

Creative ideas 53

Painted Crochet

The originator of this charming idea, Zofia Rostad, wanted to recreate the style of her grandmother's crocheted curtains, but the windows of her old farmhouse were not large enough to hang the real thing. Zofia then decided to paint the crochet motifs directly on to the windows.

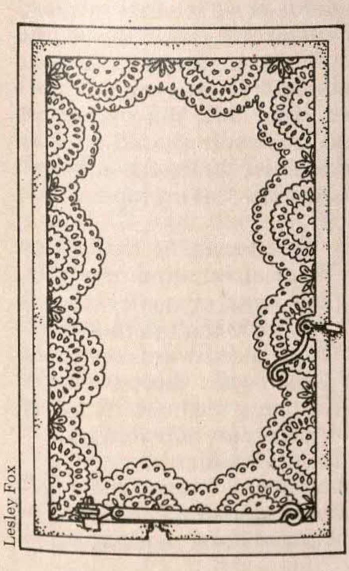
To copy this idea designs for the 'crochet' can be freely invented or based on pieces of old lace such as doilies or lace bedspreads.

A good method of transferring the design is to draw it on to a piece of tracing paper having first outlined the size of the window pane on the paper. Tape it to the outside of the window and paint the designs on the inside.

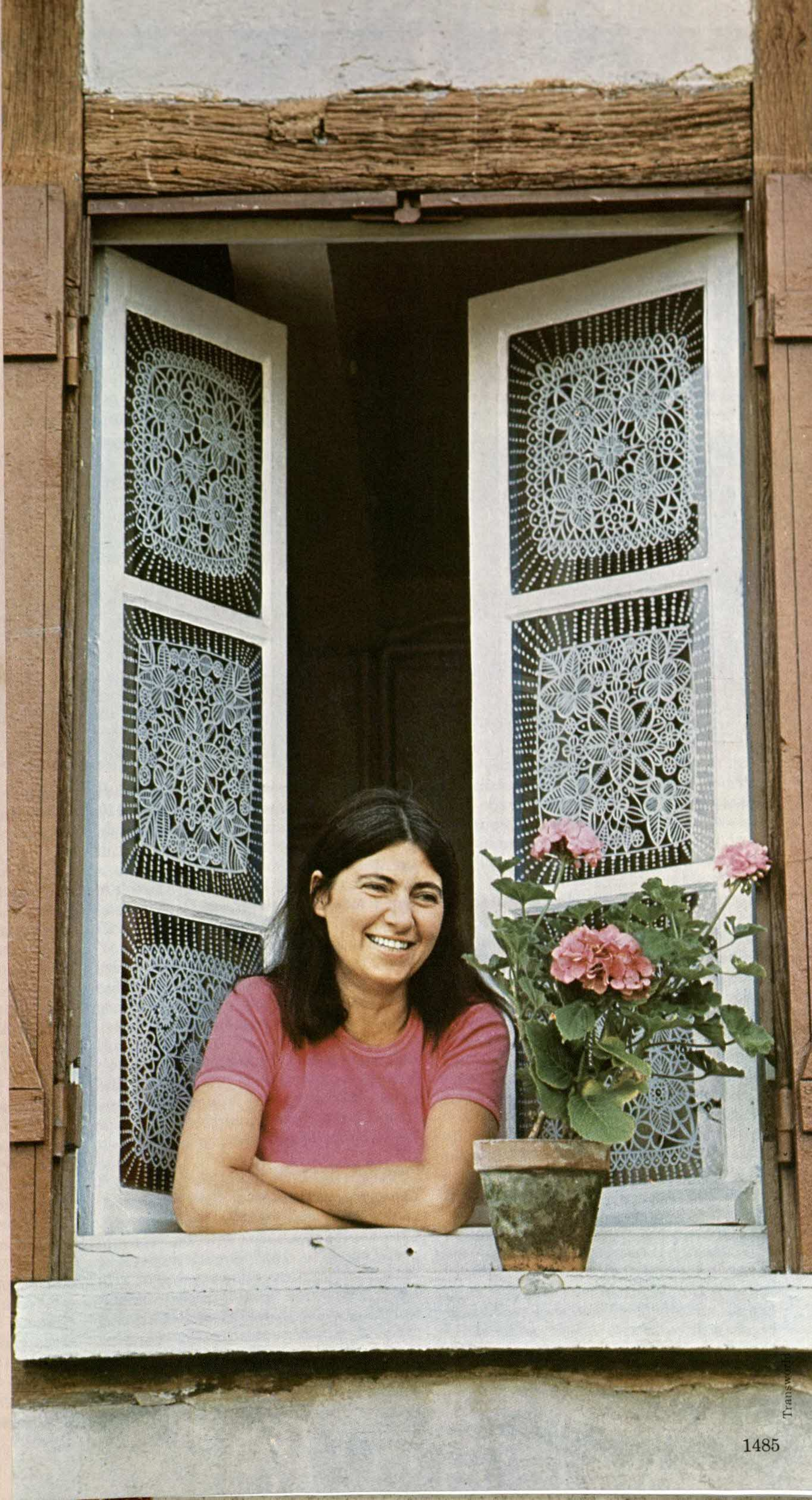
Paint on the motifs with either gouache, which will come off the first time you wash the windows, or with oil paints thinned with linseed oil and then fixed when dry by rubbing over with french polish on a soft cloth. The latter will give a permanent design and the finished effect will be like an old stained glass window.

Use a No.7 sable brush for painting the designs.

Let the sun shine in through a lacy painted border.



Lesley Fox



Transworld

'Antique' effects with foil

Paper 38

Heavy-duty kitchen foil, shiny bright and hard in appearance, may seem an unlikely and unsympathetic material for delicate-looking craft work but it is, in fact, a versatile medium and an ideal material to use as a base for all sorts of 'antique' finishes.

The processes described here are adaptations of methods originally employed by sculptors. When unable to afford expensive metals for casting their models, they used plaster of Paris, then toughened the surface and decorated it with judicious applications of powder paint, beeswax and turpentine to produce a bronze-like finish. The art of faking bronzes developed into such a fine skill that it is often difficult to distinguish a real bronze from an imitation (or plaster bronze, to use the correct terminology).

We are not concerned here either with sculpture or with plaster of Paris—but with creating a textured, raised design on a flat surface. Heavy-duty kitchen foil is rubbed over and into a design so that it appears to be embossed; and an antique finish, similar to that used by sculptors, is achieved by accentuating crevices and high points.

Creating antique effects is fun to do and inexpensive and most of the materials used can be found in the house. The techniques are not difficult and it is immensely rewarding to transform an old box or can into a professional and expensive-looking gift.

Raised designs

The procedures for making a raised design and overlaying it with foil for an embossed effect are always the same, irrespective of the object to be decorated. Only the finishes vary—depending on whether you want a pewter, bronze or other metallic look.

Background materials. It is essential to choose a fairly rigid material on which to mount your design. Plywood, hardboard, cardboard and heavy card are all excellent. Off-cuts of wood can be bought cheaply from some DIY shops; tobacconists sometimes give away old cigar boxes; or you may have an old cake stand, cardboard box or polystyrene ceiling tile at home. Tin cans are also suitable (with any rough edges smoothed down) but a flat surface is preferable for your first attempt.

Design materials. The design itself is made by sticking other materials on to the base mount—an abstract design or picture can be built up in layers to create a pattern with high points and crevices. Use a variety of textures: cardboard shapes cut from old cereal packets, bits of emery board and all sorts of household materials such as string, melon seeds, plastic curtain hooks and matchsticks, as shown in the round medallion.

It is a good idea to make a rough sketch of your design before gluing it on to the chosen base. Sketch it directly on to the base. Choose something with a simple outline to start with. A small box requires only a border motif, but birds, butterflies and flowers are all good subjects for decorating larger areas. Think of the design in terms of layers and raised sections.

Gluing the design. Use a clear general-purpose adhesive such as UHU or Bostik 1 to stick the design on to your chosen background. Don't stint on the amount you use because it is very important that the design does not work loose at a later stage. Tweezers are useful for picking up and positioning small objects.

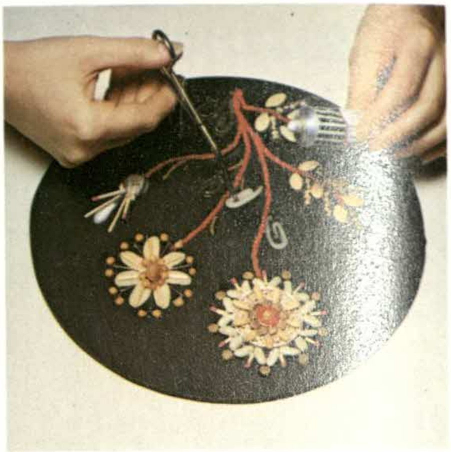
If nails or other metallic pieces are incorporated into the design, remember to use extra glue around any sharp points (including nail heads) to soften and round them off, otherwise they may pierce the foil overlay.

It does not matter if the background gets a bit messy with adhesive because it will be completely hidden from view by the foil covering.

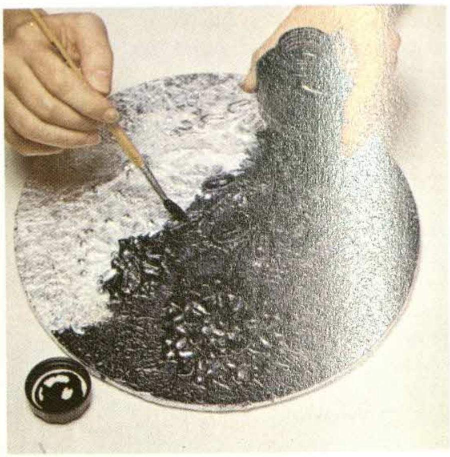
Applying the foil

Cut a piece of foil about one and a half times the size of the base mount. Choose heavy-duty kitchen foil in preference to the very light-weight variety.

Lightly crumple the foil in your hands, crushing it into tiny creases. This will give it a more interesting surface, textured with wrinkles.



A variety of materials ranging from nuts to pipe-cleaners are glued on to the wooden base to form the design.



Paint waterproof black ink over the whole design. You can blot away any excess with a tissue.

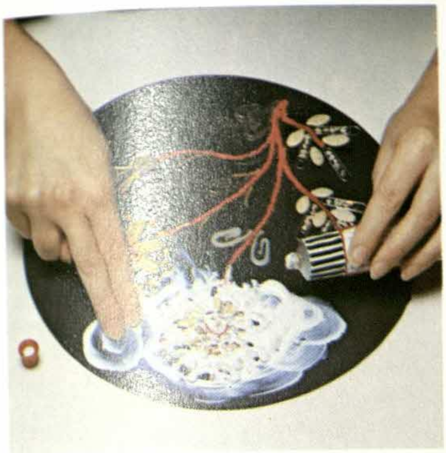
Spread the foil, shiny side facing upwards, over the design. Centre it, leaving enough all round to turn under to the back of the mount.

Rub the foil gently into a small central area of the design. Make circular movements with the soft pads of the fingertips and use a cotton wool bud to rub the foil well down into small crevices so that design textures and layers are moulded into the foil.

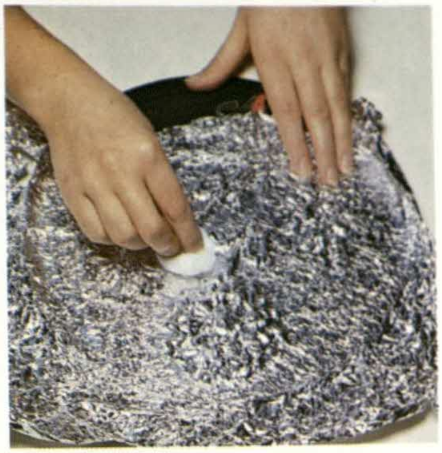
If the design looks sufficiently interesting, remove the foil, then repeat the process but this time spread a generous layer of latex adhesive, such as Copydex, under the foil. The simplest method is to brush adhesive all over the design and mount. While the adhesive is still wet, lay the foil on top and rub down.

Work from the centre of the design outwards. Work slowly and carefully, completing one motif or small area at a time. Start with the high points in the motif and work downwards into the crevices. This will minimize the chances of trapping air bubbles. If any large bubbles appear, eliminate them by pricking the foil with a pin.

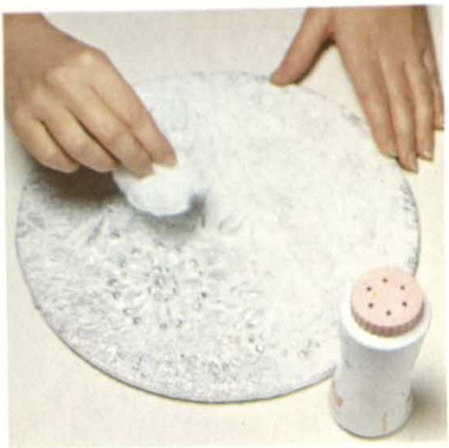
Always rub down thoroughly but gently to avoid splitting the foil. If a split does occur, cover with a small



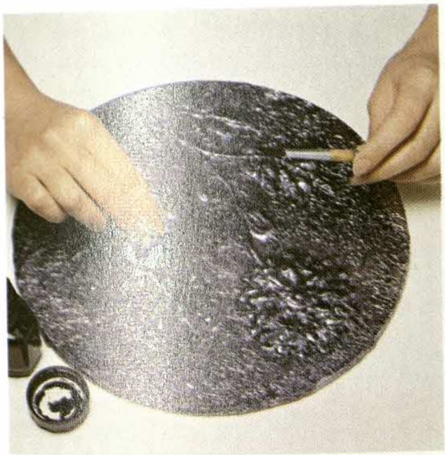
Add more glue, both to round off any sharp edges and to stick on the foil. Use gentle, circular movements.



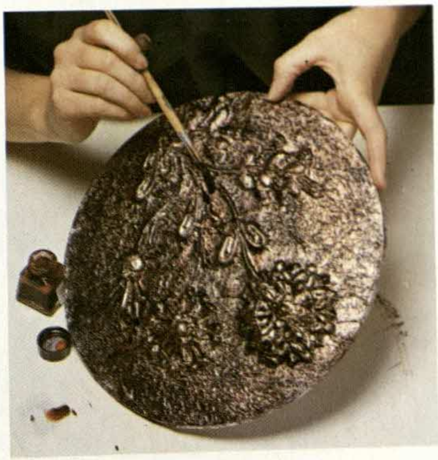
Working from the centre outwards, rub the foil over the design, one small area at a time.



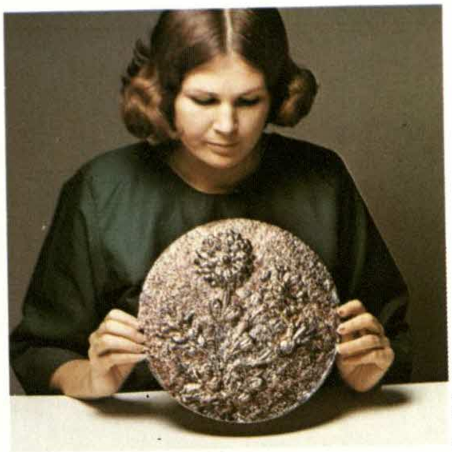
The antiquing process described in 'Bronze effects, method 2' begins with a light application of talcum powder.



Rub the high points lightly with damp cotton wool, then leave the design to dry thoroughly.



Paint orange waterproof ink unevenly on the surface, or float it as described, emphasising some areas.



David Levin

The finished design has a really effective antique bronze appearance. Designed by Liz Cooksey.

patch. Once the finish is applied, it will not show. Never cut a neat square for patching. Use a piece of torn and wrinkled foil because jagged edges blend into the background better. Spread the reverse side of the patch with adhesive to stick it down.

If any adhesive gets on to the finished surface, wait until it dries then rub gently with a fingertip until it rolls off the foil.

Turn the excess foil over the sides of the design and stick down neatly on the back of the mount.

Your foil design is now completed and ready to be given 'antique' treatment to make it look like embossed pewter or bronze. Alternatively it can be coloured with paint.

Antique finishes

A number of different finishes are described and illustrated here. The work takes time, mainly because thorough drying-out periods are necessary between applications, but it is not difficult. Common household materials are used to achieve the effects. After a while, you may wish to experiment and use different combinations of colours and waxes to develop your own special 'antique' effects.

Bronze effects, method 1

You will need gold paint spray, white spirit, turpentine or cellulose thinner, tan shoe polish, talcum powder, grey powder paint, green powder paint, a rag, soft polishing cloths and a paint brush.

Spray the design with gold paint. While still wet, rub the raised parts of the design with a rag damped in white spirit or turpentine (or cellulose thinner if the paint spray is cellulose based).

When the paint is completely dry, rub generously over the whole design with tan coloured shoe polish. Use a soft cloth to remove excess polish but leave a residue on the design.

Mix together about 1 teaspoon each of talcum powder, grey and dark green powder paint colour. Dip a soft thick paint brush in the mixture and brush it on to the tacky shoe-polished surface. Leave for a full day or until the polish has completely hardened, then buff lightly with a soft cloth.

Bronze effects, method 2

You will need talcum powder, black and orange inks (both waterproof), a soft brush, tissues and cotton wool.

Sprinkle some talcum powder over the design and rub lightly with your fingers. This is to provide a 'key' to hold the inks which will be applied next. With a soft brush remove excess talc.

Paint the whole design with waterproof black ink (it is important that the inks be waterproof). Blot off excess with a tissue, then lightly rub a piece of damp cotton wool over the high points of the design.

Leave for several hours or overnight to dry thoroughly.

Now float orange ink over the design. Do this by sprinkling the foil with a few drops of orange waterproof ink. Then rotate and shake so that the ink runs over the whole design and gets into the crevices as well as the raised areas. Blot off any excess with a tissue and leave for several hours or overnight to dry thoroughly.

Metallic colour effects

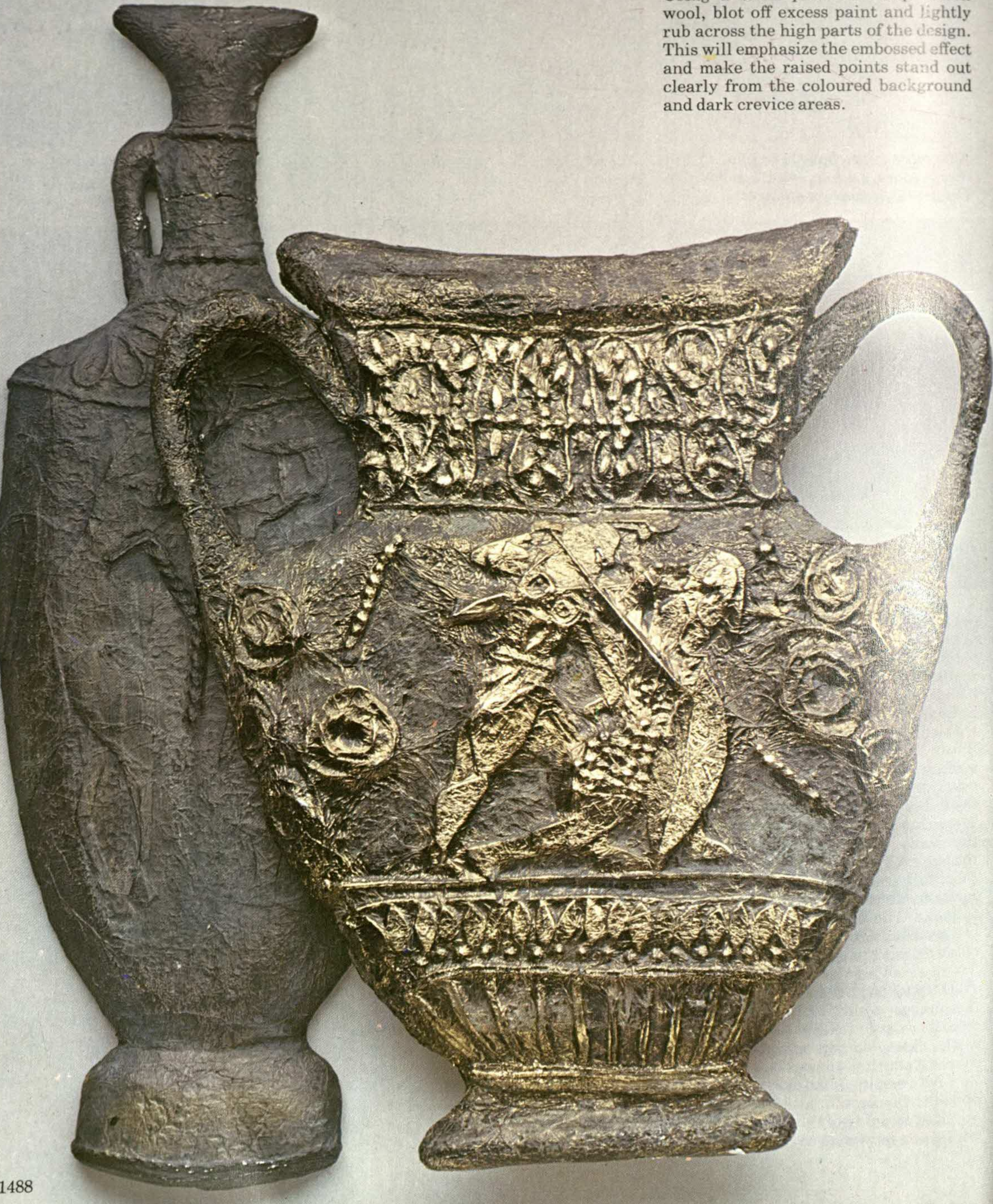
This is the simplest method as it

These antique looking Grecian pots are made of polystyrene ceiling tiles. Use sandpaper to shape the stems and edges of the pots. Finish the reverse side with felt, or mount on hessian panels. Designer: Liz Cooksey.

involves the use of only one material—emulsion paint in the colour of your choice.

Apply a small amount of emulsion paint to the design with a slightly damp piece of cotton wool. (One teaspoon of paint is about right for a small design such as the lizard finger-plate.)

Using a clean piece of damp cotton wool, blot off excess paint and lightly rub across the high parts of the design. This will emphasize the embossed effect and make the raised points stand out clearly from the coloured background and dark crevice areas.



Leave for several hours, preferably overnight, to dry thoroughly.

Pewter effects, method 1

You will need talcum powder, black shoe polish, grey powder paint, green powder paint, paint brushes, shoe brushes, soft cloths and tissues.

Sprinkle the design generously with talcum powder. Rub gently with your fingers, then dust off excess with a soft brush.

Cover the whole design with a thick layer of black shoe polish.

Use a soft cloth or tissue to remove some of the polish from the high points of the design so that some silver shows.

Mix together some powder paints in dark green and charcoal grey (about a dessertspoon of each is enough for a largish design such as the initialled box). Brush the powders on to the tacky shoe-polished surface with a soft, thick brush.

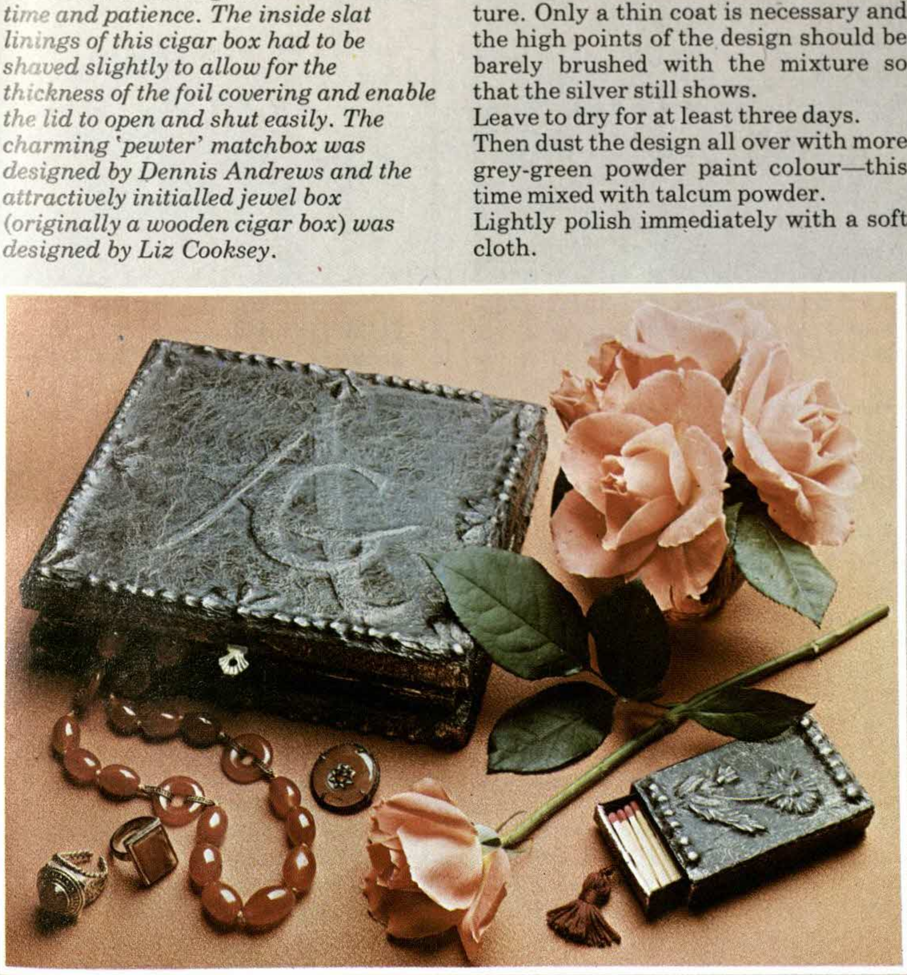
Leave for two days to dry thoroughly.

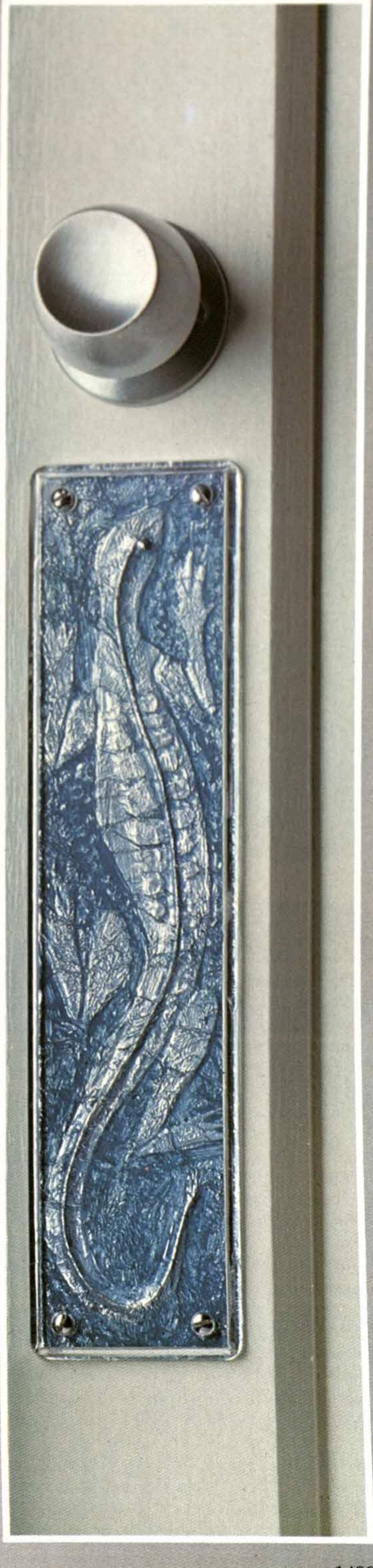
Polish gently using a soft brush first, then a duster.

Pewter effects, method 2

You will need beeswax, talcum powder, turpentine, grey powder paint, green powder paint, paint brushes and a soft cloth.

Below: turning foil over the edges of boxes and achieving neat corners takes time and patience. The inside slat linings of this cigar box had to be shaved slightly to allow for the thickness of the foil covering and enable the lid to open and shut easily. The charming 'pewter' matchbox was designed by Dennis Andrews and the attractively initialled jewel box (originally a wooden cigar box) was designed by Liz Cooksey.





The lizard motif for the finger-plate was cut out in cereal packet cardboard. String was used for the spine and a seed for the eye. A cardboard mount was made, the same shape as the clear plastic finger-plate, but slightly smaller to allow for the foil. The lizard was glued to the mount. Excess foil was turned neatly round the back of the finger-plate, glued, and rubbed down to achieve a flat back surface. Designer: Liz Cooksey.

Alan Duns

Beeswax will produce a very resilient finish, ideal for objects subject to a lot of handling (such as a matchbox)—but this method is not suitable for use by children.

Beeswax can be bought from most pharmacies and a small piece measuring about 4cm x 5cm (1½"x 2") is sufficient for dozens of finishes.

Sprinkle the design with talcum powder and lightly dust off excess.

Grate about one teaspoon of beeswax into a small tin. Add a teaspoon of turpentine and place the tin over a pan of boiling water. As the wax melts it emulsifies with the turpentine.

When the mixture has cooled a little, stir in a little charcoal grey and dark green powder paints.

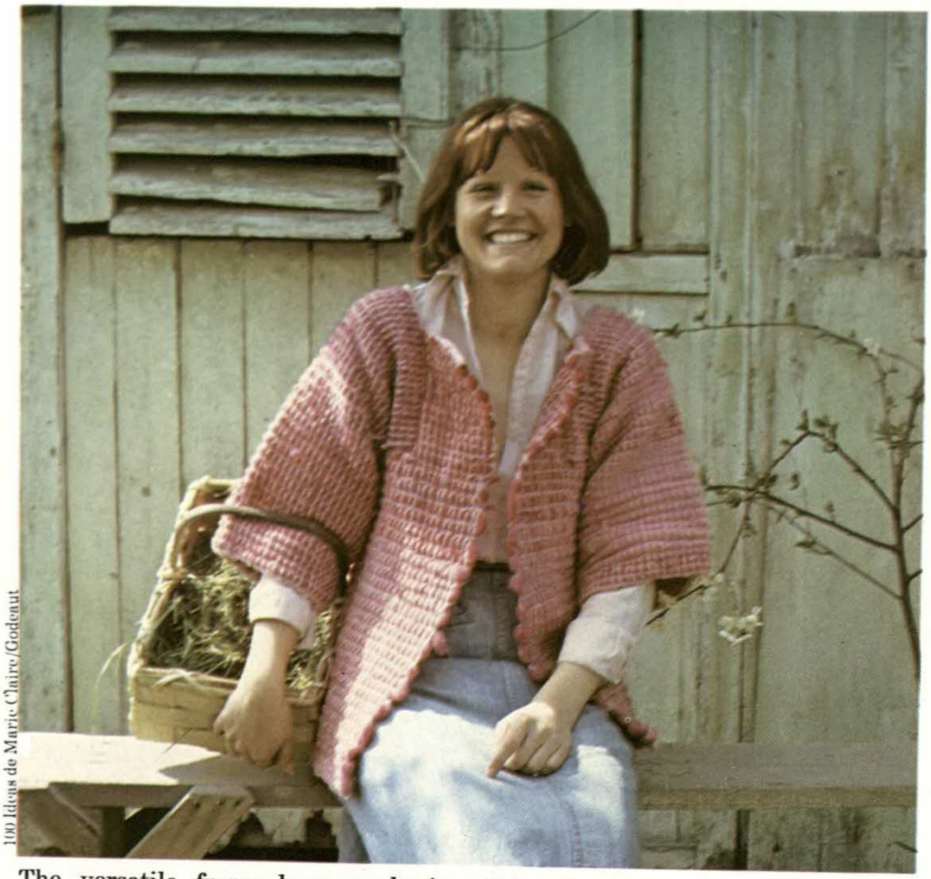
Use a soft paint brush or cotton wool bud to paint the design with the mixture. Only a thin coat is necessary and the high points of the design should be barely brushed with the mixture so that the silver still shows.

Leave to dry for at least three days.

Then dust the design all over with more grey-green powder paint colour—this time mixed with talcum powder.

Lightly polish immediately with a soft cloth.

Jacket on a frame loom



100 Idées de Marie Claire/Godeaut

A loosely woven pure wool jacket is the ideal thing for keeping out the cold while sitting pretty.

The versatile frame loom made in Weaving chapter 6, page 572, is not only useful for weaving tapestries. Imagination and a touch of improvisation can turn it into a piece of equipment as useful as the sewing machine. Chunky tapestry type clothes such as the ethnic-look jacket shown can be quickly and easily made up using the loom. Each pattern piece has totally straight edges so that no complicated shaping is necessary.

The jacket is made up by alternately weaving with ordinary yarn and unspun fleece. The fibres of the fleece are very soft and loose as they have not gone through the process of being twisted into yarn. When weaving the jacket the loose fibres are caught firmly into the fabric by both the warp and the weft yarn. This creates the squared effect of the final fabric.

Wool top. This is the term for prepared fleece that has been carded commercially and is ready to be spun into yarn. It comes in long strips with all the fibres running in the same direction. It is also sometimes called sliver or rovings by suppliers.

Obviously, different tops are of different qualities and textures ranging from quality long fibre wool in worsted top to unusual unspun fibres such as yak and camel-hair.

Dyeing. Most tops come in the raw colour of the fleece and you will have to dye it to the colour you wish before weaving. Use a cold water dye such as Dylon to produce an all-over dye such as the colour on the jacket shown or random dye for a variegated appearance. Be very gentle with the fibres when dyeing and try to keep them in their parallel state. You may find that the natural colour of wool top is just right for a jacket. Make sure that you wash it before you weave if you do not wish to dye it.

The jacket

This warm and highly unusual jacket will fit most adults.

You will need:

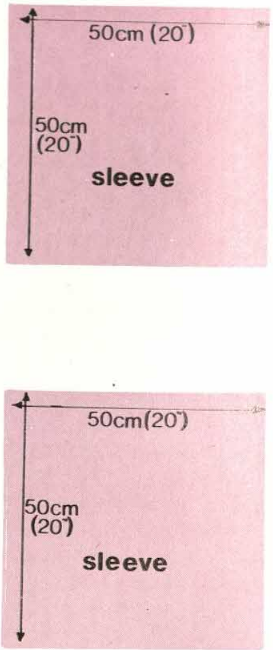
400gm (14oz) of 2-ply wool yarn with a count of about 6.
250gm (9oz) of wool top.
Cold water dye such as Dylon.
Frame loom with shed stick.
Stick shuttle, tapestry bobbin or carpet needle for weaving.
Darning needle.
Silk or polyester sewing thread.

Frame loom. To weave the pattern pieces as shown in fig.1 and the photographs, you will need a frame loom that is 80cm x 130cm (32″x 52″). If you have no frame you can easily make one up to these proportions by following the instructions given in Weaving chapter 6, page 572. When you come to knocking the tacks into the cross-pieces, put them in at 8mm ($\frac{1}{3}$″) intervals instead of the 12.5mm ($\frac{1}{2}$″) intervals stated.

If you already have the frame made in Weaving chapter 6, an adaptation of the pattern will be needed as the frame is slightly too small to weave the back and sleeve widths (fig.1). In this case weave both the back and each sleeve in two pieces (fig.2).

If you have not already knocked tacks into the reverse side of the cross-pieces of your loom do so at 8mm ($\frac{1}{3}$″) intervals (see Weaving chapter 10, page 824).

Jacket pattern. All the pieces are made up of straight lines and as the jacket is



1. *The pattern pieces that can be woven on a large frame loom. All the pieces are made up from straight lines so that weaving is very simple.*

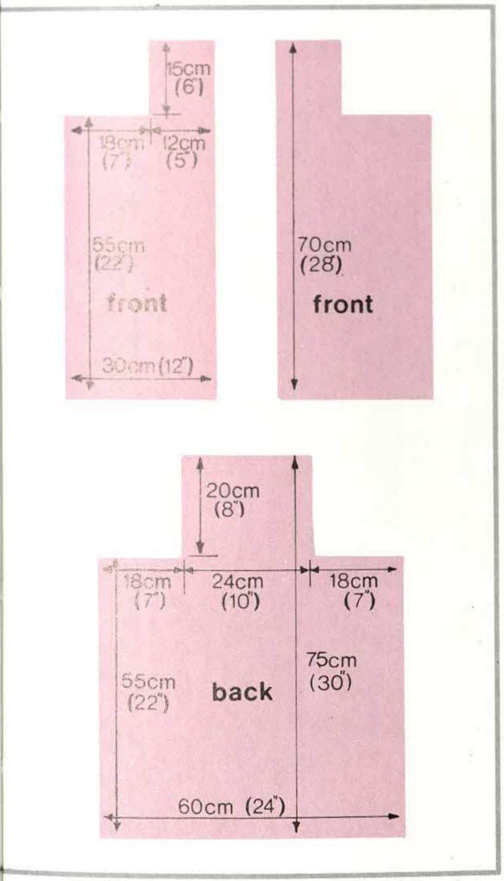
loose fitting it has the added advantage of fitting most adults.

The back

Take an end from two balls of your 2-ply wool so that the two strands run parallel and you have the wool doubled.

☐ If you have the large frame, warp up 60cm (24″) with the doubled wool for a sett of 3 ends per 2.5cm (1″). Do this by winding the doubled wool once around every other tack. Do not forget to add an extra thread at each side for the selvedge.

If you have the small frame, warp up only 30cm (12″) in the same way. Use the centre 30cm (12″) of your frame. (For full details of putting a warp on to the frame loom, see Weaving chapter 6, page 572.)



☐ Before beginning to weave, insert your shed stick under and over each double thread. See Weaving chapter 11, page 856, for full details of using a shed stick and leashes if you wish to speed up your weaving.

Weaving the back. Throughout all the weaving, the yarn is used double.

☐ Double the yarn and wind up a shuttle or bobbin. If you do not have either of these pieces of equipment, use a large needle such as a carpet needle or wind the yarn into a lozenge shape.

☐ Weave about six rows with the yarn. Each pattern piece begins and ends with these few rows of yarn. This not only gives a firm edging but it also helps to bring all the warp threads into an even position.

☐ When weaving, every other pick can be quickly done by lifting the shed stick to give you a clear open shed. The return pick has to be done in the normal way unless you have added leashes to your frame.

☐ After these first few rows, lift the shed stick ready to introduce the top and leave the yarn dangling at the side.

☐ Take a strip of the top and divide into thin strips about the thickness of a finger. Do not make your strips longer than about 76cm (30″) or you will have difficulty in weaving.

☐ Introduce a thin strip of the top into the open shed created by the shed stick. Weave back the starting end for about 2.5cm (1″).

☐ Beat down with the bobbin or a ruler.

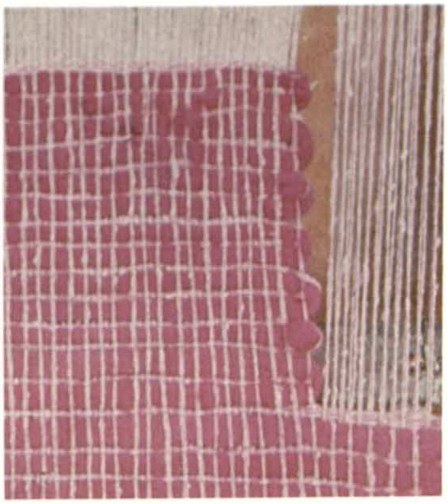
☐ Pick up the hanging yarn and weave one pick back.

☐ Lift the shed stick and weave back with the top.

☐ Continue weaving with alternate rows of yarn and top, until you have completed 55cm (22″). The picks of yarn strengthen and neaten the fabric. Overlap the top neatly when you have to join two strips.

☐ After the 55cm (22″), continue weaving only the centre 24cm (10″) if you are using the larger frame (fig.1).

☐ If you are using the small frame, weave the right-hand 12cm (5″) (fig.2).



Detail of the shaping needed in both the front and back pieces.

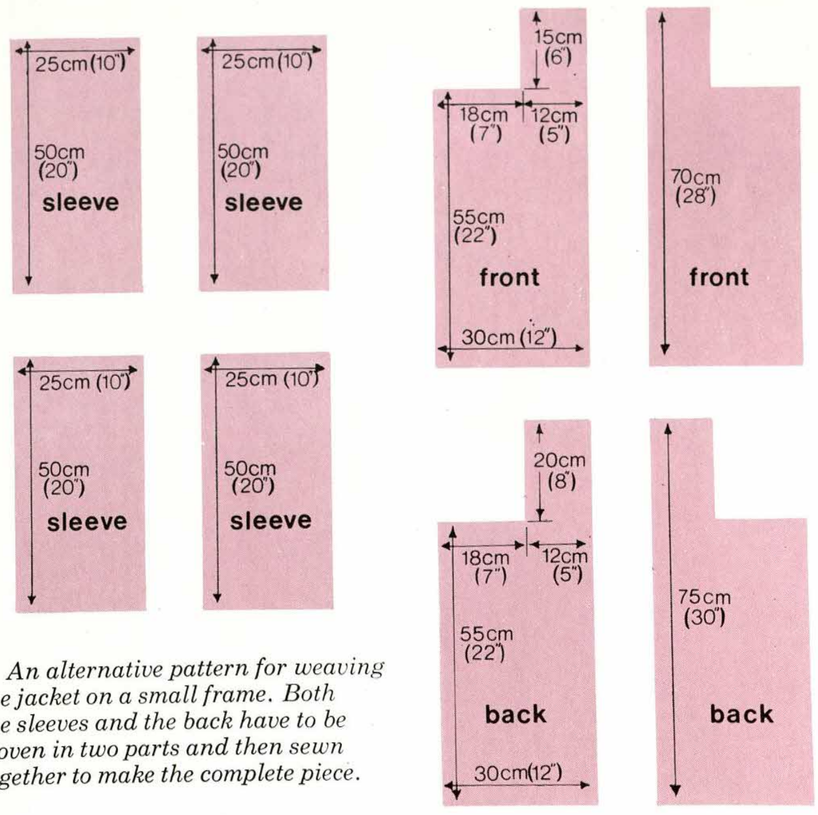
☐ Weave this area for a further 20cm (8″). Finish off with a few rows of yarn to form a firm edge.

☐ Cut weaving off the frame and darn in all loose ends including the warp ends.

☐ If you have the smaller frame, weave the second half of the back but this time weave the narrower part at the top on the left-hand side.

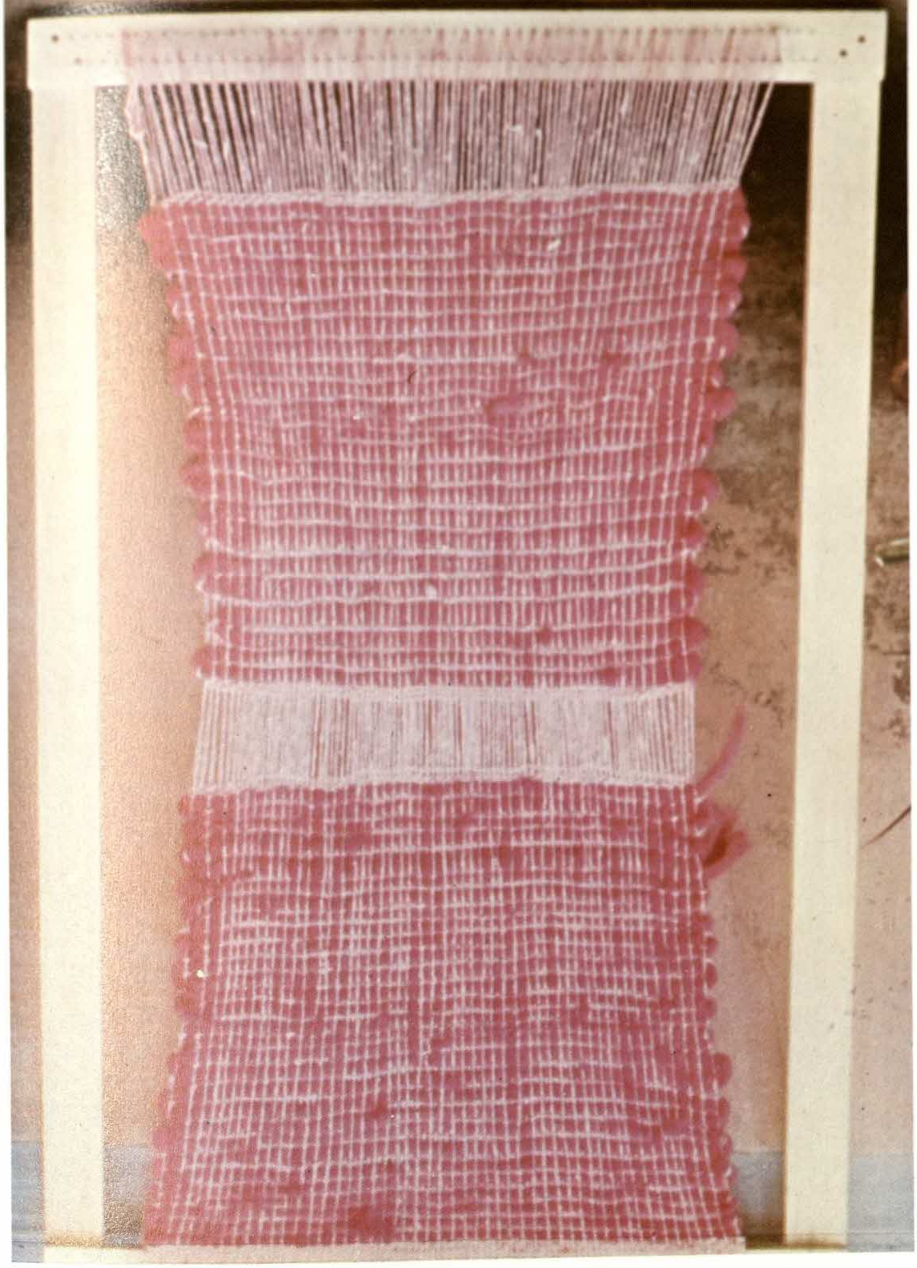
The front

☐ Weave the two front pieces in exactly the same way as the back but following the sizes indicated in the pattern (see fig.1 or 2). These two



2. *An alternative pattern for weaving the jacket on a small frame. Both the sleeves and the back have to be woven in two parts and then sewn together to make the complete piece.*

Trevor Lawrence



100 Idées de Marie Claire/Godeaut

pieces will have to be woven separately whether you have a large or small loom. Make sure that you work from the same pattern throughout.

The sleeves

The sleeves are perfectly square and if you have the large frame you can weave them on the same warp.

☐ After weaving the first sleeve of 50cm (20″) leave a short gap and begin weaving the second sleeve.

☐ With the smaller frame, you will need to weave all the sleeve pieces on separate warps.

Making up the jacket

☐ Darn in all loose ends and tidy up any top that is projecting by pushing it to the back of the fabric.

☐ Assemble all the pieces as in fig.3.

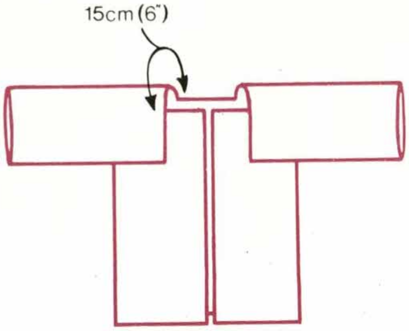
☐ When joining pieces together, you will not be able to turn under a seam as is usually done because the fabric is too thick. Simply use a strong silk or polyester sewing thread and oversew the pieces together with the right sides facing. Make sure that the needle goes under the double thread of the selvedge.

☐ Sew the two back pieces together with a centre back seam and join the sleeve pieces to make a square if you are working from fig.2.

☐ Sew the side seams together.

☐ Fold the sleeves and sew the underarm for 32cm (13″). This will leave you 18cm (7″) for attaching the sleeves to the lower part of the shaped armholes in both back and front pieces.

☐ Sew the remainder of the sleeves to the armhole opening. This leaves 15cm (6″) which forms part of the square neckline (see fig.3).



Trevor Lawrence

3. *How to sew the pattern pieces together to make the jacket. 15cm (6″) of each sleeve forms part of the square neckline over the shoulders.*

Far left: weaving on the frame. As the unspun wool goes in every other shed, use a shed stick to help you. Use your fingers to make the shed for the yarn picks in between.
Top left: the two sleeves completed on the larger frame and ready to be cut off.
Left: separating the two sleeves by cutting the warp threads holding sleeves together. Darn in all ends before sewing the pattern pieces together.

Two ways to line curtains

Cloth — sewing 17

Well-lined curtains contribute a feeling of warmth and luxury to a room. The curtains will hang well and the lining also helps to insulate the room.

Velvet, brocade, silk, satin and many cottons or fabrics made from man-made fibres should be lined to prevent the fabric from fading and rotting.

Fully-lined curtains have the linings stitched to the curtain round the two sides and bottom. An attached lining prevents dirt and dust from getting between the curtain and lining fabric, giving more protection to the fabric and making it last longer.

If the fabric is washable the lining can be made detachable so that the curtains can be washed. There is a tape designed especially for this, so that the curtain and lining are attached to the same hooks.

In Sewing chapter 16, page 1472, information is given on curtain tracks, tapes and hooks, also how to measure for the quantity of curtain fabric required and how to match the pattern on the curtains and join any seams.

Make sure that the pattern is printed correctly on the grain of the fabric otherwise this can present problems when making the curtains.

Courtesy Harrison Drape:Super Crest

Pale blue lace curtains lined with fabric in a darker tone to accentuate the design of the lace.

With all fabrics try to cut with the grain of the fabric.

Choosing fabric for lining

Traditional linings are made from fine cotton sateen in a neutral colour. This fabric blends well with most curtain fabrics and although light weight, is closely woven and firm enough to protect the curtains without being too bulky.

Curtain lining fabric is usually 120cm (48″) wide and must be pre-shrunk. Some curtain fabrics with an open weave or in a light colour will need matching lining, such as white linings for white fabrics.

If you prefer to have lining in a colour to match your curtains and cotton sateen is not available in the colour, choose a fabric that is pre-shrunk, closely woven and light in weight or dye cotton sateen to the colour required before making up.

You will need:

The calculated quantity of curtain fabric, see Sewing chapter 16, page 1472.

The same quantity of lining fabric if it is the same width or the re-calculated quantity of lining if the width differs.

Matching thread for fabric and lining.

Heading tape. Measure the width of each ungathered curtain and add 5cm (2″).

Special lining tape, if required for detachable linings, to the measured width of each curtain, plus 7.5cm (3″).

Curtain track, stops, runners, hooks.

Steel tape and ruler.

Sharp scissors and pins.

Cord tidy, one for each curtain.

Sewn-in linings

Preparing the curtains

☐ Cut out and sew any seams to make the width required.

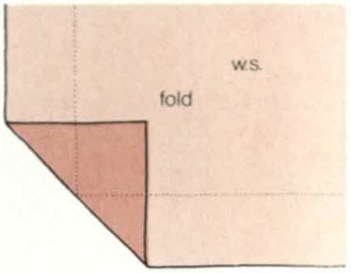
☐ If the curtains are to hang just below the sill turn in 4cm (1½″) at the sides and bottom of the curtain, tack and press.

☐ Mitre the two bottom corners and, using matching thread, slip stitch by hand (fig.1).

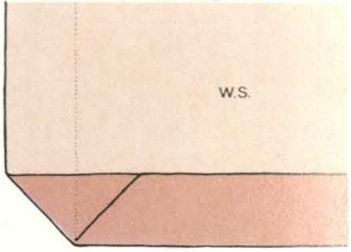
☐ Using matching thread, serge stitch by hand round sides and bottom (fig.2).

☐ For floor length curtains tack the sides and bottom, but only finish the

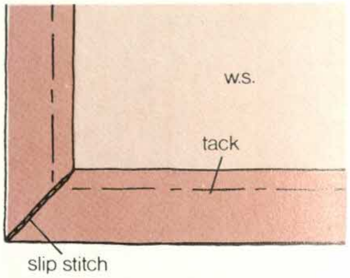
1



1a. *Mark the hemline and turn up the corner as shown, press.*

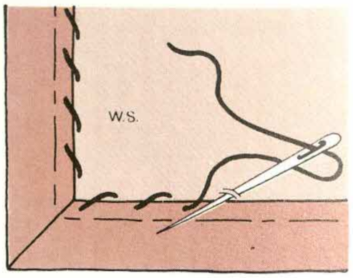


1b. *Turn up the hem on the fold line and press.*

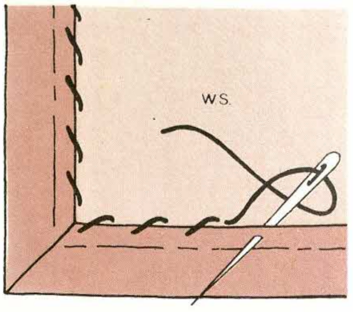


1c. *Turn in the side on the fold line. Tack, press and slip stitch corner.*

2

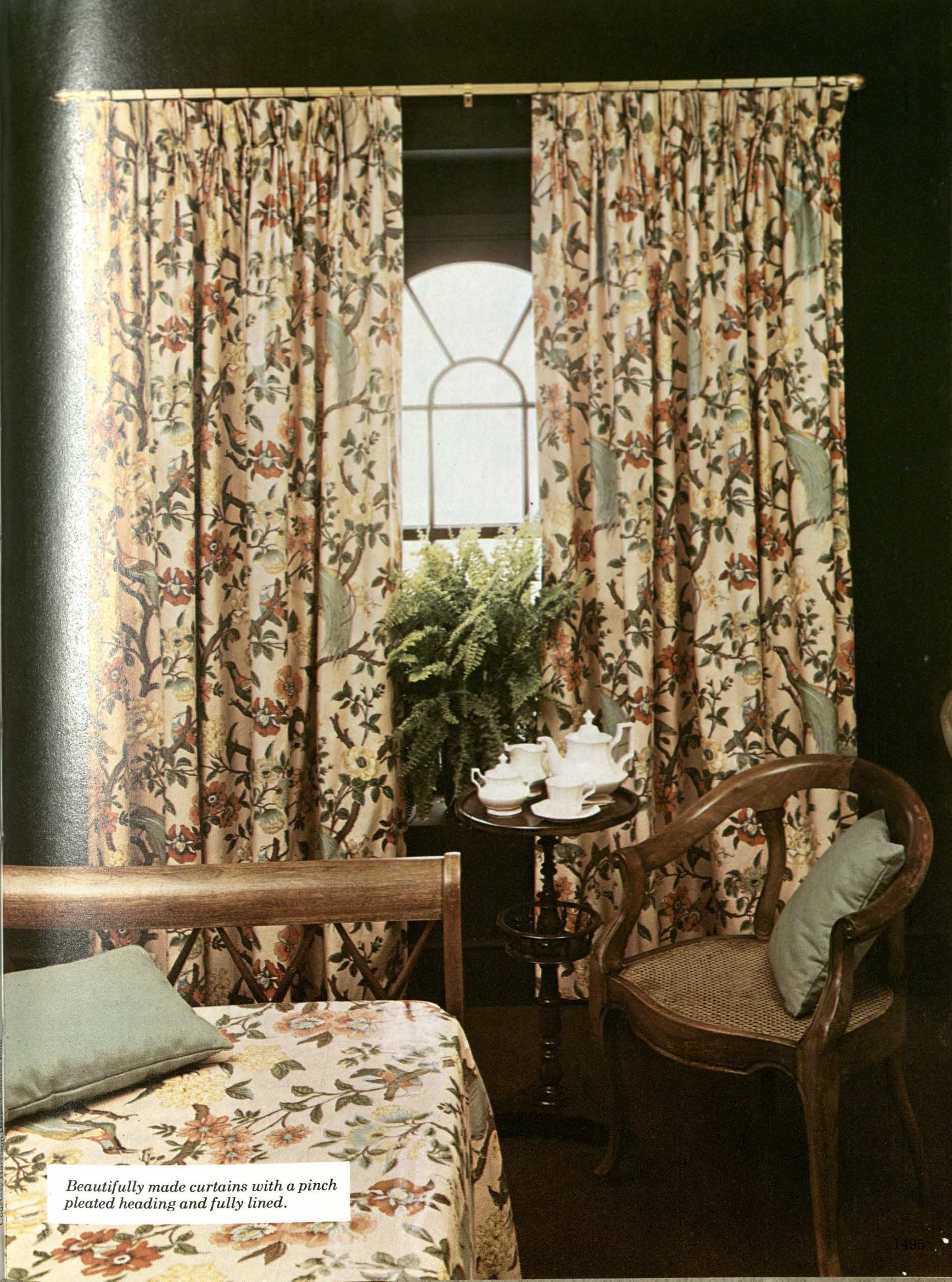


2a. *Work serge stitch from left to right in matching thread.*



2b. *Pick up raw edges then pick up a few threads of the curtain.*

Coral Mula



Beautifully made curtains with a pinch pleated heading and fully lined.

Courtesy Harrison Drape:Super White

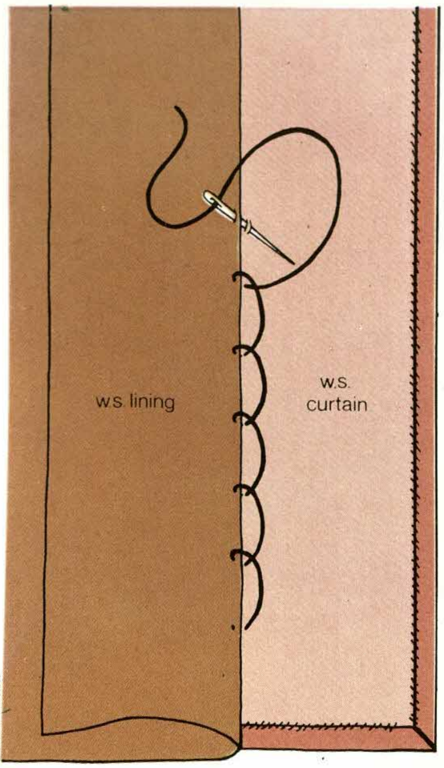
Short curtains, lined and with a plain gathered heading.

two side seams to about 20cm (8″) from the bottom as the curtain should be hung to drop before the hem is finally finished.

Preparing the lining

Before cutting do not try to draw a thread on lining sateen, square it up on a table or use a set-square. Cut off or snip all selvedges.

3. *Lining folded back and a locking stitch worked to keep the two layers together. Pick up two or three threads at a time.*



Coral Mula

☐ Cut the lining the same length as the curtain fabric.

☐ Join widths together to make lining the same width as the curtain. Make a plain seam with right sides together taking 1.5cm ($\frac{1}{2}$″) seam allowance; press open. Snip any selvedges.

Locking in the lining

A lining is locked to the fabric to prevent the lining falling away from the top fabric when the curtain is hanging.

☐ Place the curtain on a table with the wrong side facing up.

☐ Lay the lining on top of the curtain, with the wrong sides together—the raw edges of the lining should be flush with the curtain all round, so trim the sides and lower edge by the required amount.

☐ Fold back the lining at the centre of the curtain and lock the lining to the curtain by making long loose stitches. The stitches must be loose to avoid puckering (fig.3). The locking should start and end 15cm-20cm (6″-8″) from both top and bottom.

To help work the stitches in a straight line make a crease mark on the fold of the lining with your thumb.

☐ Locking is usually worked at 30cm (12″) intervals across a curtain. So if the curtain is 120cm (48″) wide there would be three rows of locking, one down the middle of the curtain and one to each side.

☐ When the locking is completed, fold in the lining at the sides and bottom of curtain for 2.5cm (1″), mitring corners. Tack.

Courtesy Harrison Drape:Super Drape

☐ Make a line of tacking stitches across the curtain 15cm (6″) from the top. This is to keep the lining firmly in place until the heading tape is attached.

☐ Slip stitch lining to curtain round the two sides and bottom for short curtains, but for floor length curtains slip stitch the sides only, using matching thread. Allow floor length curtains to hang before finishing.

Attaching the tape

☐ Having decided upon the heading preferred, measure the length of curtain again from hem to planned position of heading tape. The hook position on the curtain in relation to the rail will determine the length required.

Floor length curtains should hang to 2.5cm (1″) above the floor.

☐ Attach the tape as described in Sewing chapter 16, page 1472, turning in top of curtain and lining together.

These full length curtains on a narrow window, have been fully lined and a pencil pleated heading attached. They are held back with chains at about window sill level.

Detachable linings

Making the curtains

Measure, cut and make the curtains as in Sewing chapter 16, page 1472.

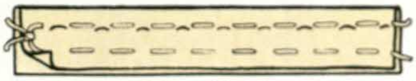
Making the detachable lining

Finished linings should be 2.5cm (1") smaller on either side and 2.5cm (1") shorter than the curtains when the lining is in position.

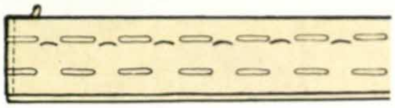
☐ Carefully measure and cut out the curtain linings.

☐ Join the widths or half widths where necessary, with 1.5cm (½") plain seams and press open. Snip the selvedges every 10cm (4").

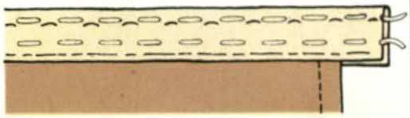
☐ Make side hems by folding over 2.5cm (1") and then another 2.5cm (1"). Tack and machine stitch. Do not sew the bottom hems.



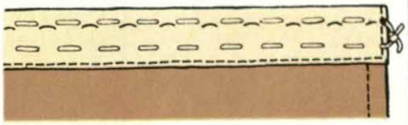
4a. *The cord is pulled free and knotted at one end.*



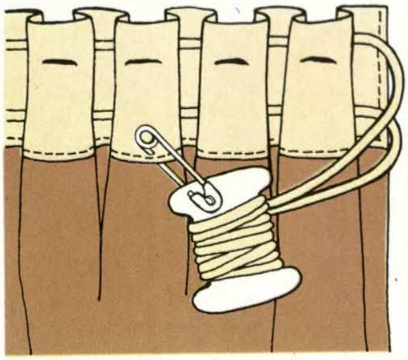
4b. *End folded under and machine stitched across cords.*



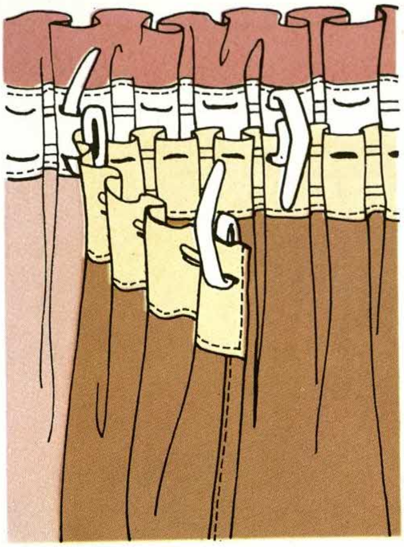
5a. *Top raw edges of lining enclosed between the two layers of tape.*



5b. *Cord ends are knotted to prevent them disappearing inside tape.*



6. *Linings gathered up and cord held in place with a cord tidy.*



7. *Hooks threaded through both curtain and lining.*

Attaching the lining tape

☐ To prepare the tape, pull free 4cm (1½") of the draw cords at one end and knot the cords together. Trim off the surplus tape to within 5mm (¼") of the cord (fig.4a).

☐ Fold under 1.5cm (½") of the knotted raw end and machine stitch across the fold, stitching through the tape to secure the knotted cords (fig.4b).

☐ With the right side of the lining fabric and the corded side of the lining tape facing you, slip the top raw edge of the lining between the two sides of the tape, leaving 2.5cm (1") of tape free at the prepared end (fig.5a).

☐ Pin and tack the lining into position on the tape. The underside of the tape is slightly wider than the top, so that when stitching from the right side both sides of the tape will be caught in the stitches.

☐ Fold under the surplus tape at the prepared end, level with the side hem edge of the lining, to give a neat edge.

☐ Machine stitch the tape to the lining, finishing the unprepared end in the same way as before but leaving the cords free for gathering. Knot the loose ends to prevent them disappearing back into the tape (fig.5b).

☐ Gather up the lining to match the gathered curtains and wind the surplus cord on to the cord tidy. Attach the cord tidy to the lining tape with a safety pin (fig.6).

Attaching the linings to the curtains

☐ With the wrong sides of curtain and lining together, insert the curtain hooks through the buttonholes at the top of the lining tape, then through the pockets in the standard heading tape on the curtain before turning the hooks into their final position. Both the curtains and their linings will hang from the same hooks (fig.7).

Finishing the lined curtains

Note: For a perfectly finished straight hem you must take great care.

On some long curtains it is possible to finish the hem without detaching the lining and taking the gathers out, but unless you are very careful you may find the hem does not hang well.

☐ Hang the lined curtains from the curtain rail and mark the correct length of the linings with a row of pins. The linings should be 2.5cm (1") shorter than the curtains. Take down the curtains and detach the linings.

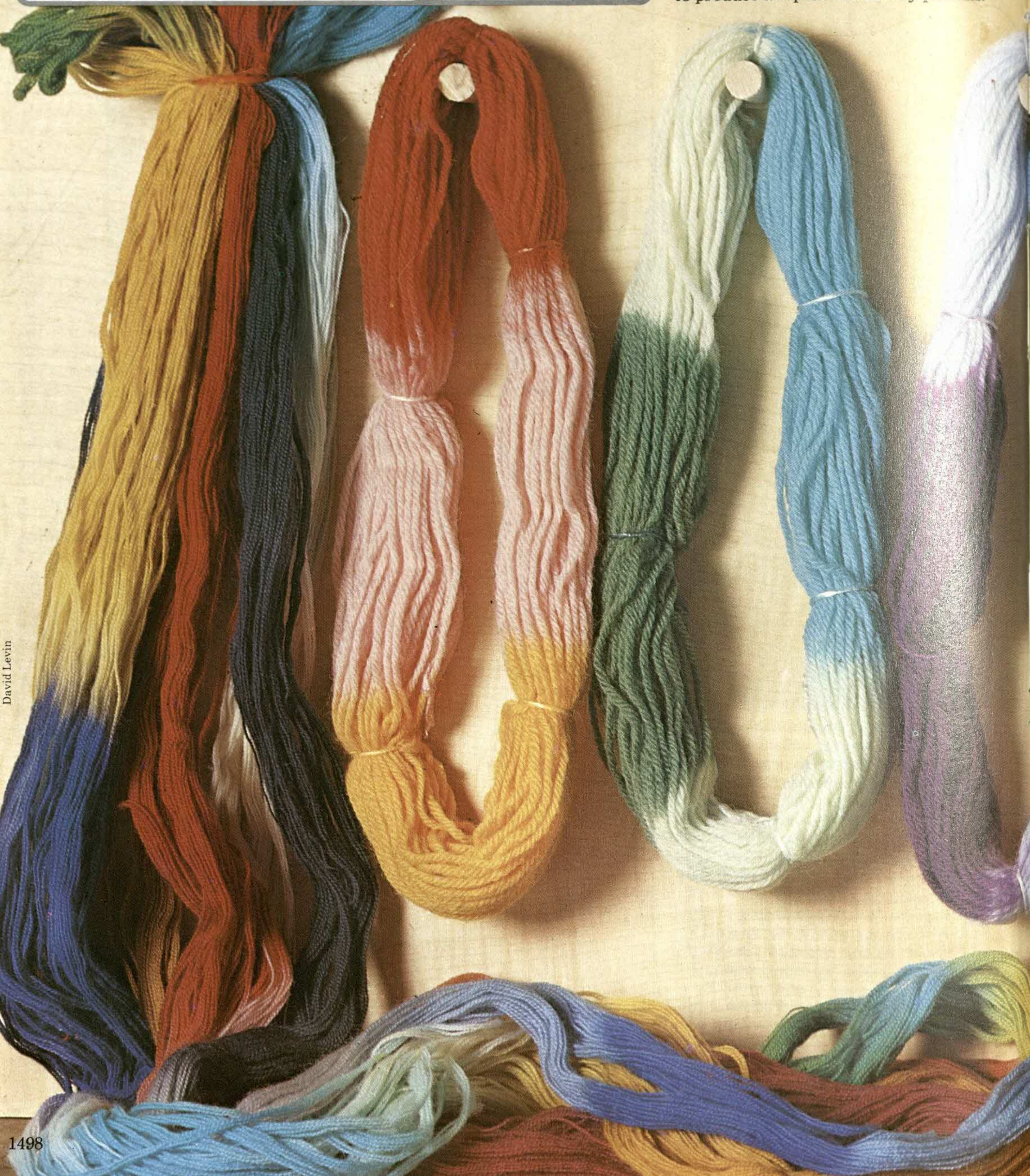
☐ On each lining, unwind the cord from the cord tidy and pull out the gathers. Lay the lining on a large flat surface and turn up the hem to the line of pins. Catch-stitch the hem by hand.

☐ Attach the finished linings to the curtains again and re-hang. Check that the linings are the correct length.

Dyeing yarn many colours

Colour — dyeing 10

With even the simplest random dyeing of yarn extraordinary abstract patterns emerge when the yarn is knitted up, and watching them develop adds a new interest to knitting; the pattern of colours is constantly changing, especially as stitches are added and dropped to fashion the contours of a garment. Multi-coloured yarn can also be used in weaving to create random effects or to produce a repeated feathery pattern.



David Levin

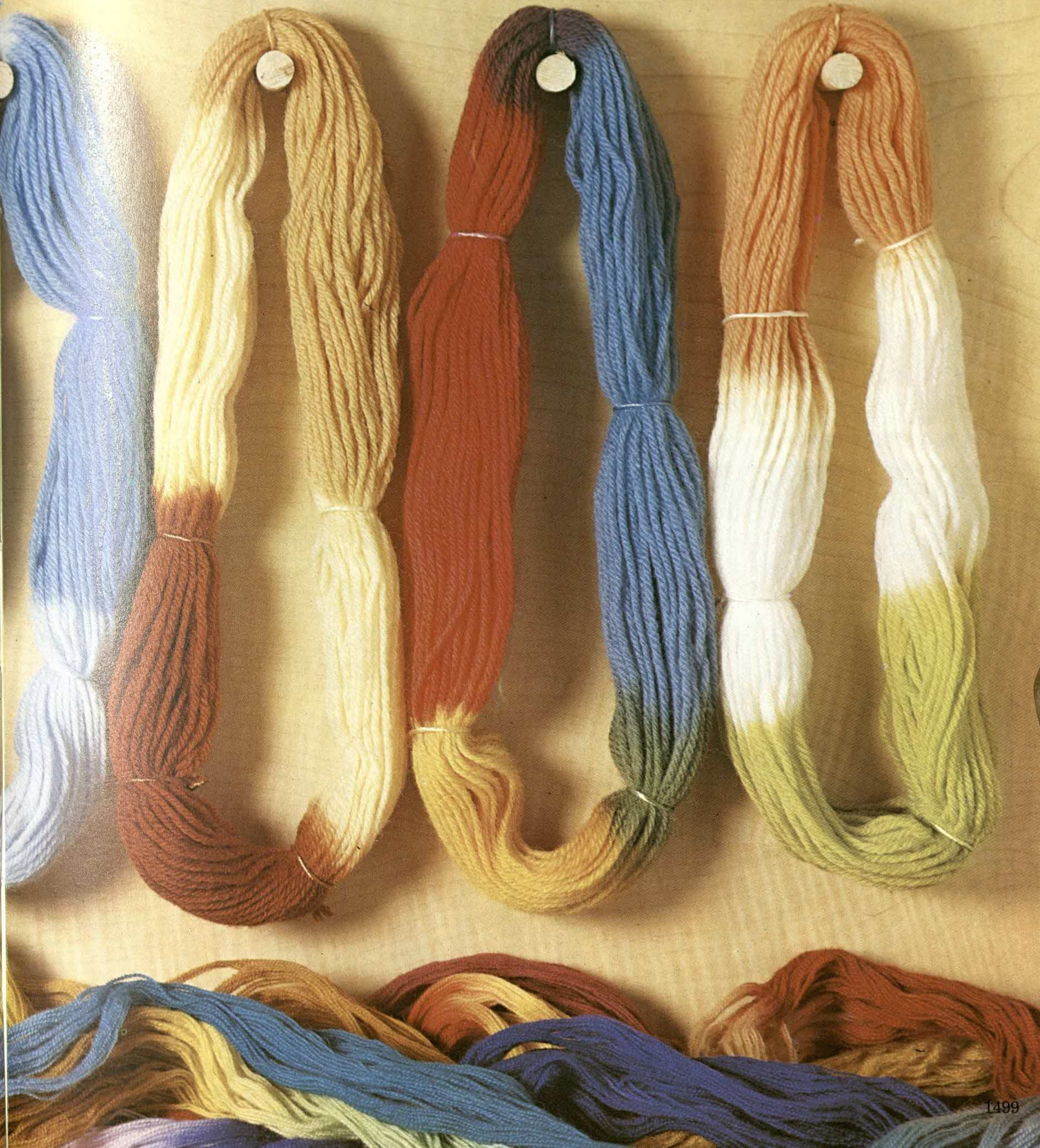
Yarn can be random dyed in slightly different ways depending on the number of colours and the frequency of colour change desired, but all the skeins needed to complete the article you wish to knit or weave must be dyed at the same time to ensure uniformity of tones.

Dyes. While commercial hot and cold water dyes are perfectly suitable for random dyeing, natural dyes should also be considered. These have especially rich and subtle tones and although considerable plant material is normally required for making natural dyestuffs small quantities can make enough dye for random effects. (Dyeing chapter 3, page 382 gives information on making and using natural dyes.)

Yarn. Random dyeing is a good way to use up odd balls of wool and although white is the best colour to work with, other colours can be re-dyed provided you have a basic knowledge of how dyes blend, for example, that blue over-dyed yellow produces green but over-dyed with orange it produces rust. Another possibility is to remove the old colour with a dye remover such as Dygon.

Space dyeing

The simplest process for dyeing yarn



Camera Press

Colourful abstract pattern is the result of using random dyed yarn—an unpredictable pattern emerges as you knit.

Jerry Tubby

Fairly regular colours are achieved by knitting a simple, untapered pattern.

in several colours is by space dyeing. This involves 'spacing' the colours along a hank of yarn.

An easy introduction to space dyeing is to use two colours and leave part of the yarn white. This is particularly effective for pale shades such as those used on baby clothes or feminine knitwear.

☐ Prepare two dye vats according to manufacturer's instructions (or using natural dyes).

☐ Divide skein of yarn into three equal sections and tie two cords loosely round as a marker (fig.1).

1. *The simplest form of random dyeing is to divide yarn into three sections and dip ends in different dye vats.*

☐ Wet the skein and dip into a dye vat. You can put one end in each vat if vats are close enough together; otherwise dye one end and then the other.

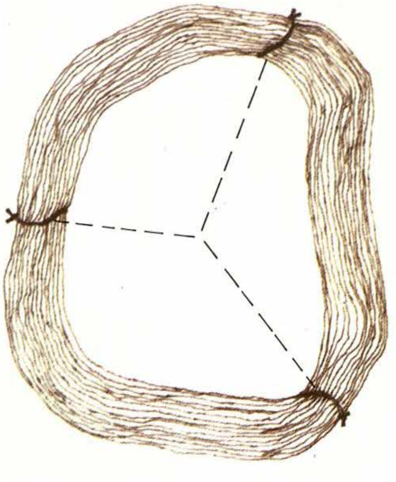
☐ Squeeze each dyed section gently to remove excess water, rinse thoroughly and allow the skein to dry.

Dyed areas can also be shaded by varying the amount of time the yarn remains in the dye-bath. Shading will also occur where the dye bleeds into the white.

'Blended' space dyeing involves overlapping some of the dyed areas so that new colours result and a knowledge of the shades produced by the various combinations of colours is necessary. Dyeing chapter 1, page 150, contains information on this subject.

Blended space dyeing produces a more variegated effect and bright rainbow hues are one of the most effective results.

To make six colours using three, divide yarn into three sections as shown (fig.2) and tie loosely.

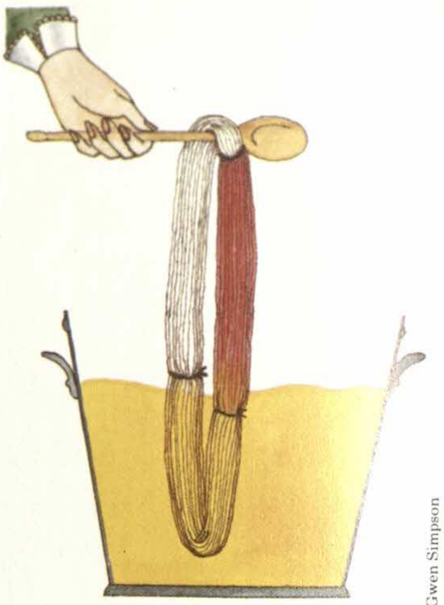


2. *Dividing yarn in this fashion for random dyeing gives greater control.*

☐ Prepare three dye vats, one for each colour.

☐ Dip one section in dye for the length of time required then rinse thoroughly and squeeze gently to remove excess water.

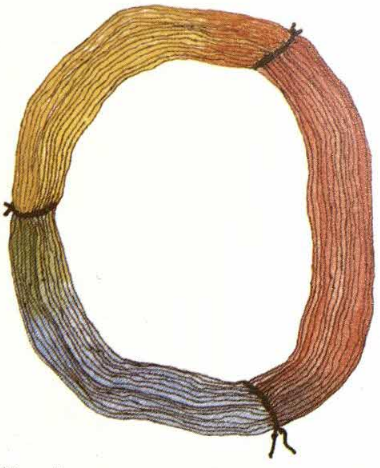
☐ Now dye the second section but allow a small amount of the previous dyed section to be re-dyed in the new colour (fig.3).


Gwen Simpson

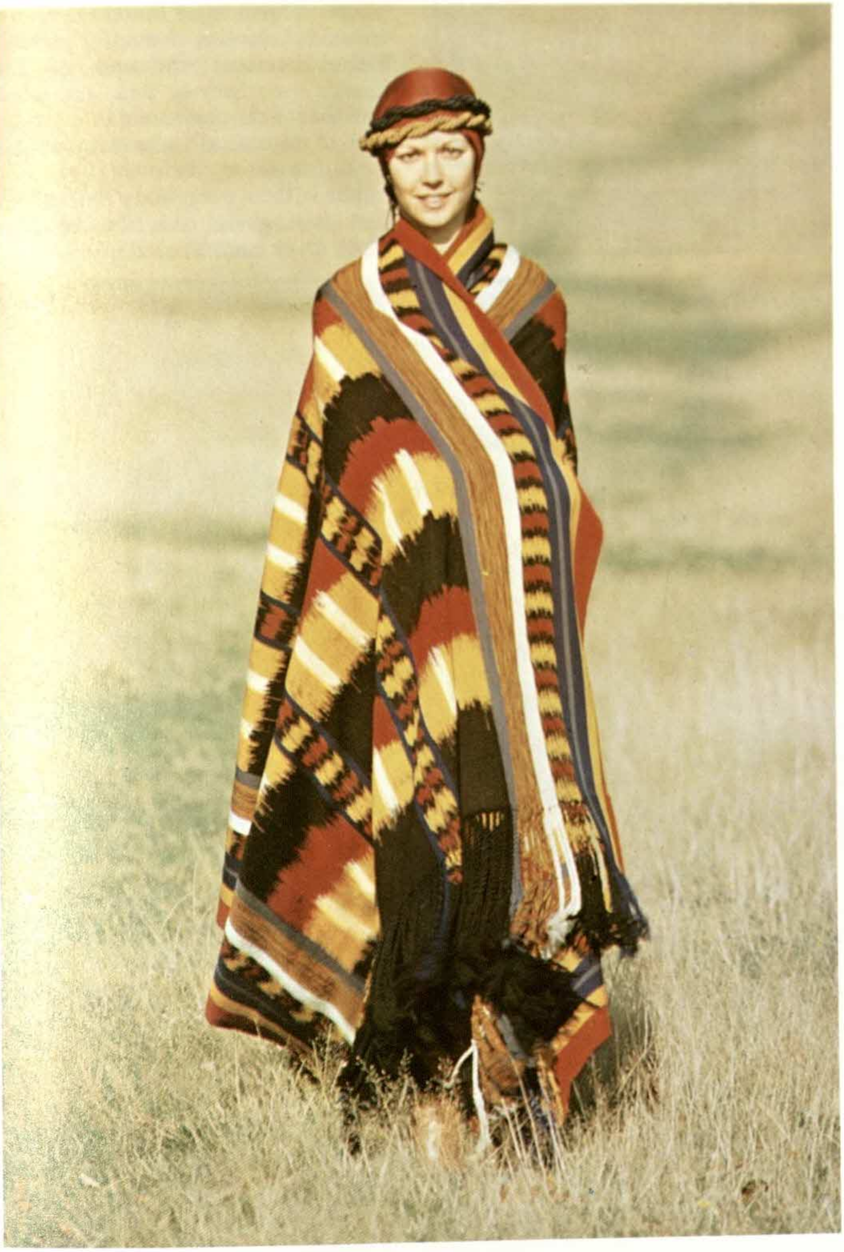
3. *Here one section is being dyed yellow but a small section of the previously dyed yarn is re-dyed at the same time to make yet another colour.*

☐ Rinse and squeeze the freshly dyed section then dye the third section in the same way, allowing ends of previously dyed sections to be re-dyed.

This will result in three large areas of the primary colours interspersed with three short sections of the blended colours—in the case of red, yellow and blue the blended colours would be orange, green and purple (fig.4).



4. *Random or space dyeing using three primary colours but re-dyeing some sections results in six colours.*



Jerry Tubby

Ikat

Ikat is derived from the Malaysian word 'mengikat' meaning 'to tie' and while it is most generally used to refer to a very old tie-dyeing technique associated with woven cloth, ikat or tie-dyed yarn can be used for knitting as well. With ikat-dyed yarn, a greater control of multi-dyed areas is possible since any number of sections can be bound off and therefore many shorter lengths of one colour can be produced. It also facilitates control of dyed shades and neighbouring colours.

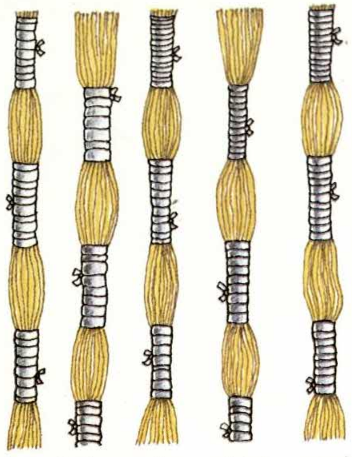
Binding. Yarn can be bound with string, rubber bands, plastic strips—almost anything that will not be harmed in the dye-bath but will keep dye from penetrating the areas which are masked off. Dyeing chapters 5 and 6, pages 488 and 520 respectively, give complete information on tie-dyeing. By binding off several areas, dyeing, rinsing, then binding off some more and dyeing the yarn again, three colours can be produced at required intervals on each skein.

Weaving. Ikat weaving normally involves using multi-coloured yarn for either the warp or the weft but rarely for both and the effect of weaving the plain and the multi-colour together gives the soft, feathery quality characteristic of ikat.

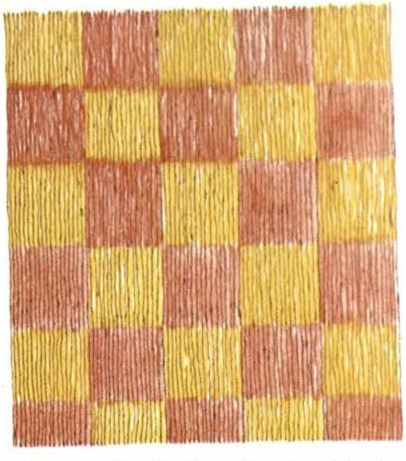
Yarn can also be controlled to produce a regular woven pattern such as a checkerboard (fig.5), by dyeing predetermined sections for the loom.

Huge tribal looking shawl (also a wall hanging) is a fine example of the ancient art of ikat. In this instance many warp threads were tie-dyed in the traditional fashion while the weft remained one colour. The feathery quality produced is characteristic of ikat. Designed by Penelope Ephson.

5a. *To dye yarn for weaving a pattern, first lay out the warp.*



5b. *Mask the sections which you wish to protect in the dye vat.*



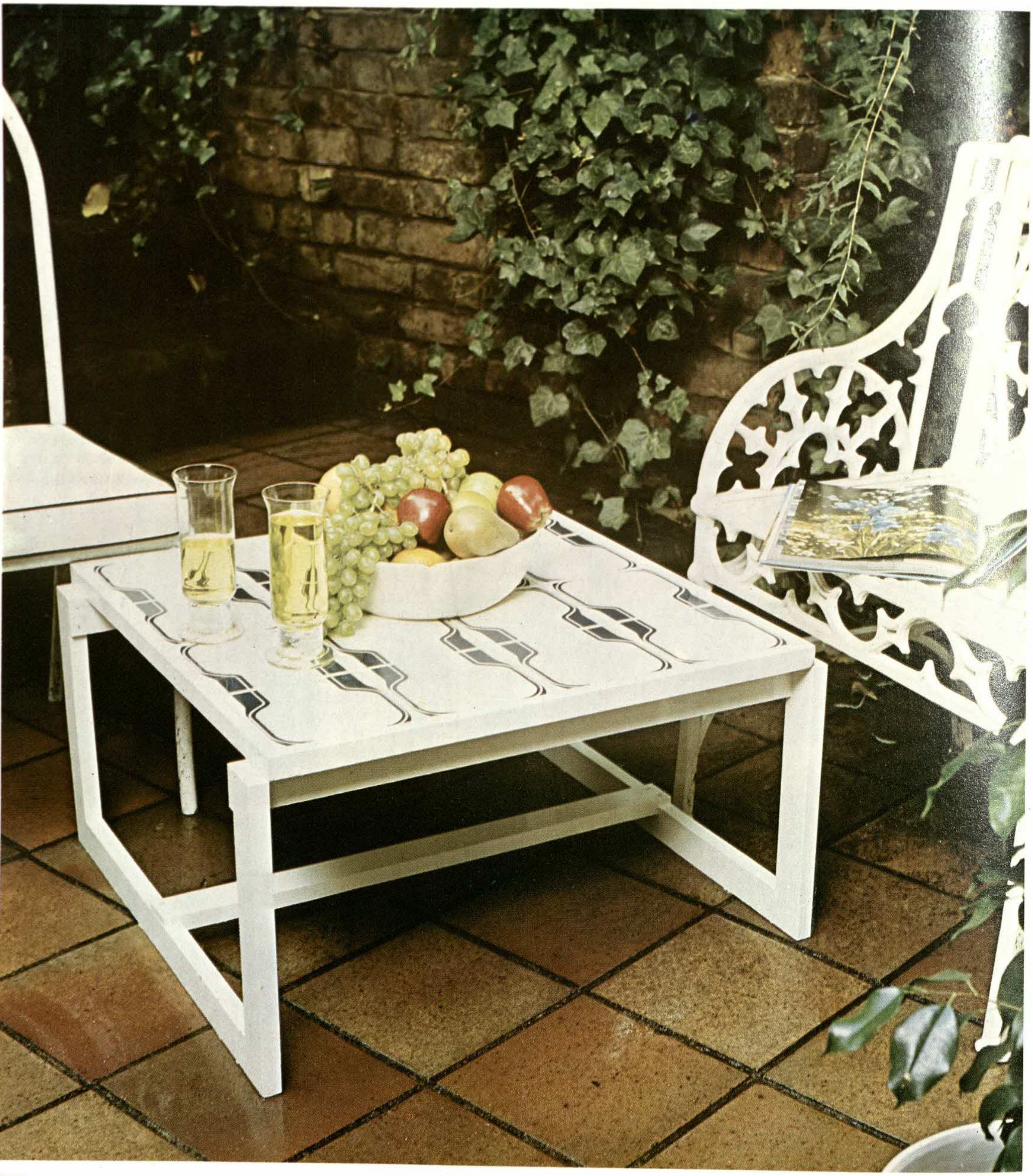
5c. *Orange checkerboard pattern is the result of bound yellow yarn dyed red.*

Coffee table with simple joints

Wood — carpentry 19

A coffee table is easily made with simple joints. The design for the table illustrated is based on two much used joints—the halving joint and the mitred joint.

For those inexperienced in making any type of joint at all, a sawing jig such as a Jointmaster, brings these simple joints within everybody's capabilities. The sawing jig can also be used to make more complicated joins.



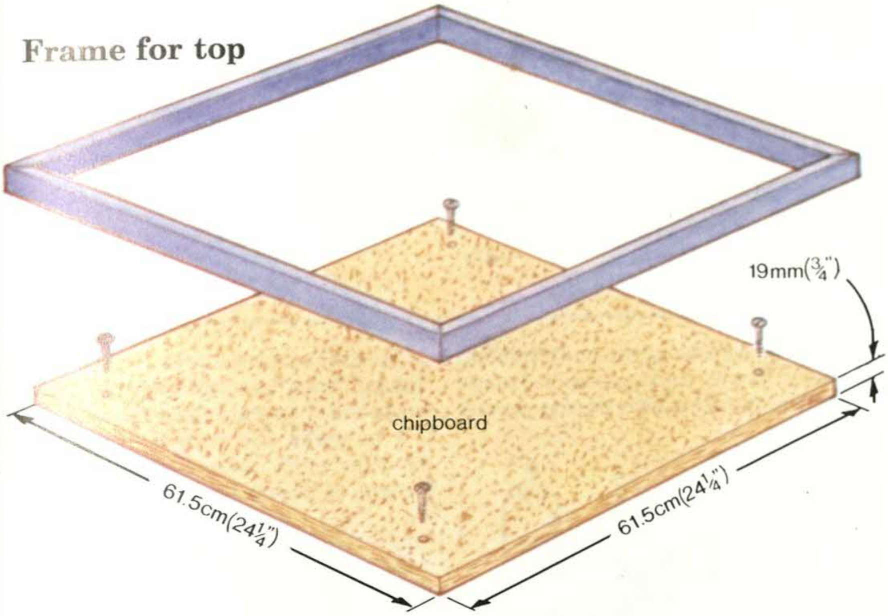
David Levin

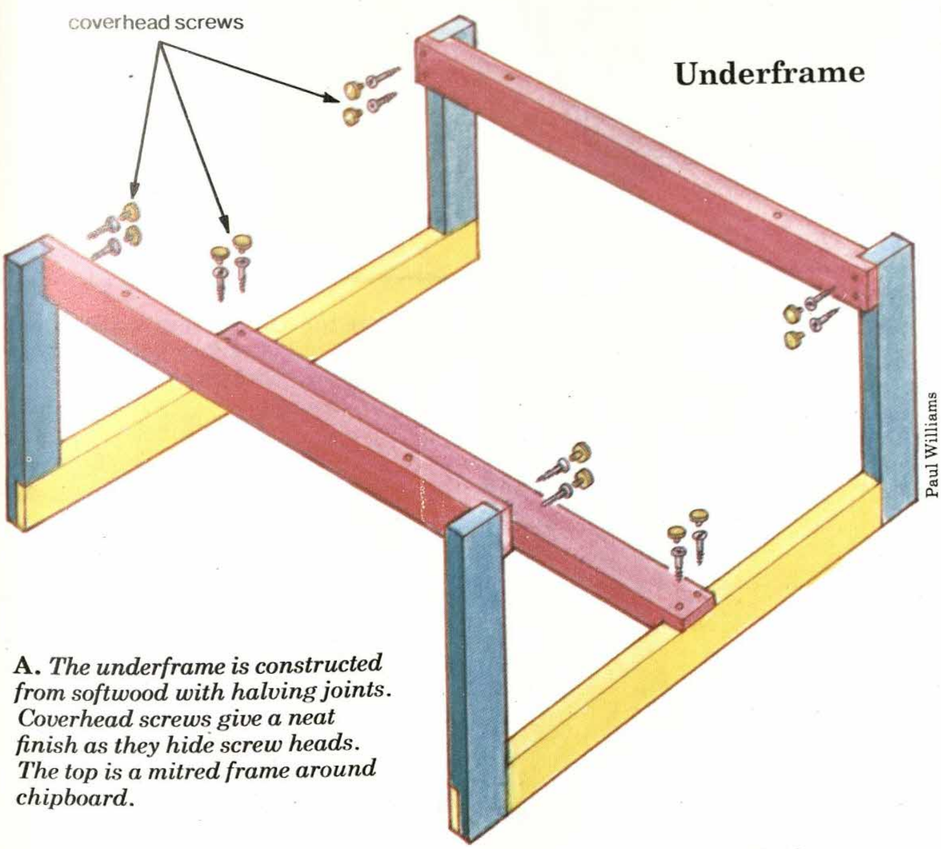
If the instructions are followed carefully a professional finish is practically guaranteed. There is however, no substitute for accurate measuring and marking out, and special care should be taken at this stage if a pleasing construction is to be obtained.

The Table

The completed table is about 68.5cm (27") square and is 35.5cm (14") high. The underframe is designed to hold a top with sixteen standard tiles—15cm (6") square. However the size can be varied and the top can be made larger to overhang the underframe.

This chapter gives instructions for the underframe and the next chapter explains the top and possible variations. For example, a tapestry or collage can be used instead of the tiles. All the materials are readily available from timber merchants and DIY shops. The quality of timber can vary considerably so it is worth paying a little extra to select a timber with good grain. An extra length of timber (softwood) should be purchased and a few practice joints carried out so that you can get used to the sawing jig. Once you know how to make a good halving joint start on the underframe for the table.





Paul Williams

A. *The underframe is constructed from softwood with halving joints. Coverhead screws give a neat finish as they hide screw heads. The top is a mitred frame around chipboard.*

Left: softwood coffee table made with simple joints. Designer: Ron Kidd.

Softwood—ask your timber merchant for 'joinery' softwood and have him plane it to the required cross-section (you might have to order it a day or two in advance).

Hardwood—these instructions are for softwood but you can use hardwood—which is more expensive—instead. You will need the same quantities and the method of construction is also the same.

Finishing—the finish is optional. If the table is made from a softwood it can be stained almost any colour with a wood stain, or the wood can be given a coat of matt or gloss polyurethane varnish.

A hardwood is best left matt, so seal the surface with a matt varnish or polish it with wax.

You will need:

Saw, carpenter's square, trimming knife, screwdriver, marking gauge, hammer and nail punch.
Drill with 3mm (⅛") bit.
Sawing jig (optional).
Plane and fine grade glasspaper.
Vice or G-clamp.
Woodworking adhesive, wood stain or varnish to choice.
Tiles (optional) or other suitable inlay.
Tile adhesive, grout and plastic wood—for a tile top.

Hardware

12 No.8 coverhead screws 25mm (1") long.
Four No.8 steel countersunk screws.
Panel pins—30mm (1¼") long and 16mm (⅝") long.

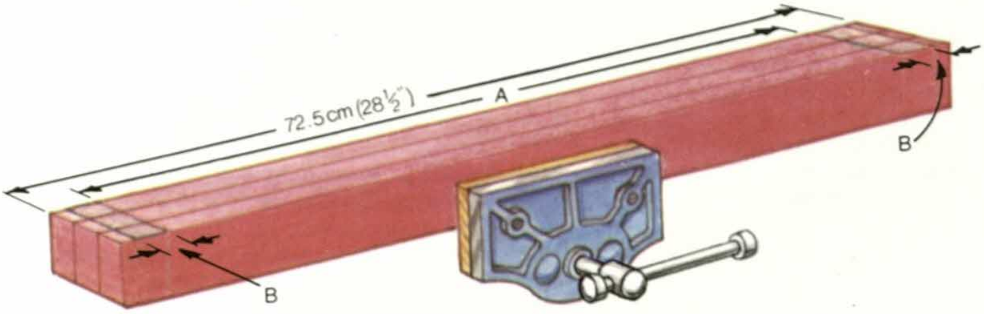
Timber

50mm x 25mm (2"x 1") softwood, overall length 600cm (20'). This is for the underframe (fig.A)—cut three pieces 72.5cm (28½") long, two pieces 70cm (27½") long and two pieces 67.5cm (26½") long. These lengths are slightly long but it will make handling easier. The odd piece left after cutting the lengths indicated can be used for practising the halving joint.

25mm x 12mm (1"x ½") softwood, 275cm (9') long—frame for top (fig.A)—cut into four equal lengths.

19mm (¾") chipboard, 61.5cm (24¼") square—for the top. This will hold 16 standard 15cm (6") tiles but you can finish the top in any way you like.

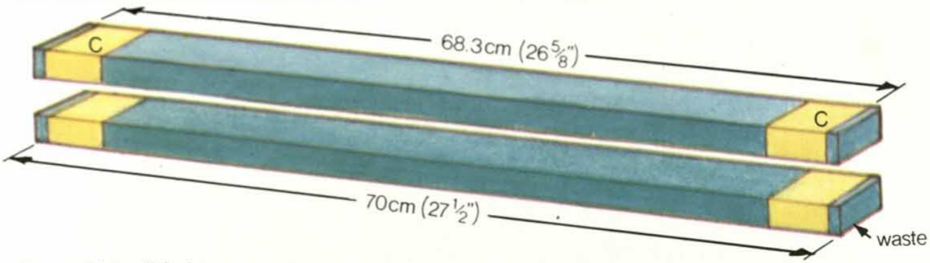
If you use tiles, lay them out in a square and measure them so that you can buy the exact size of chipboard.



1. Clamp the three longest frame pieces of timber and mark out as shown. Use a trimming knife and mark all three pieces at the same time so that they are identical. Use the carpenter's square to ensure right angles.

A = length of chipboard plus twice thickness of timber for frame.

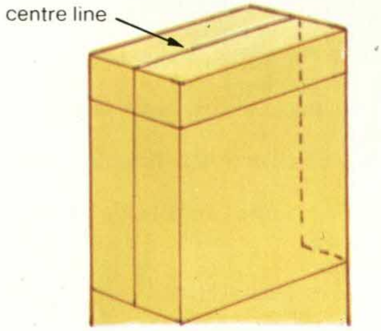
B = thickness of underframe timber



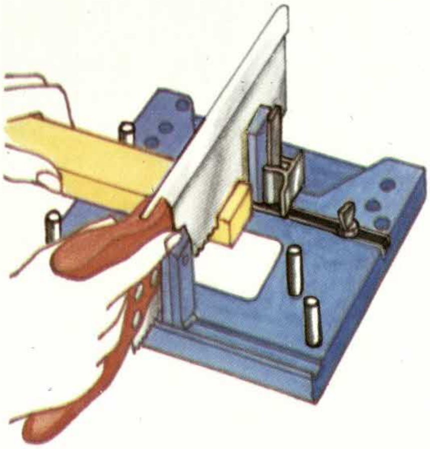
C = width of timber.

3. Similarly mark the two 70cm (27½") long pieces as shown but measuring the width and not the thickness.

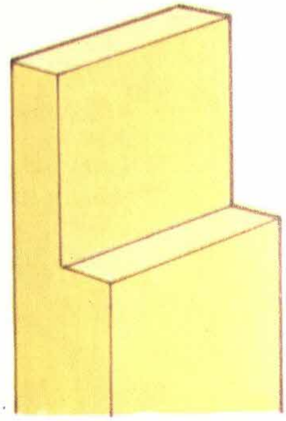
5. Set the marking gauge to exactly half the thickness of the timber. Test this setting by marking on the timber from both sides. If the gauge is set to the exact half of the timber the marks will coincide. If a pair of lines show on the timber this means that the gauge is not set accurately and should be readjusted. Mark each end as shown.



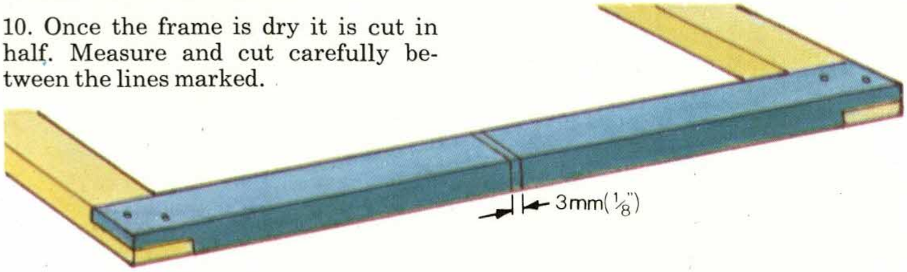
6. Saw off the waste at the ends of each piece of timber, taking care to saw against the marked line on the waste side.



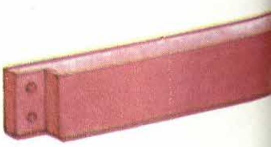
7. To make the halving joint cut the timber down the central line (on the waste side) on each end of each piece. Cut to make the ends as shown. The cut-outs must be made on the same surface of each piece of wood.



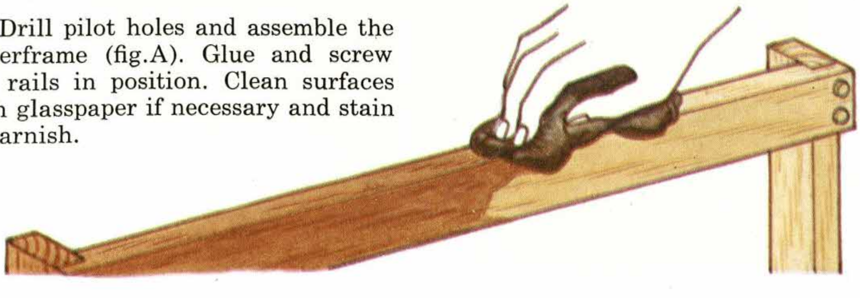
10. Once the frame is dry it is cut in half. Measure and cut carefully between the lines marked.



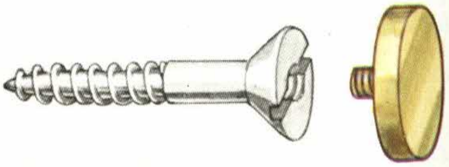
11. Clean the three cross rails using glasspaper and bore two holes in each end for the coverhead screws.



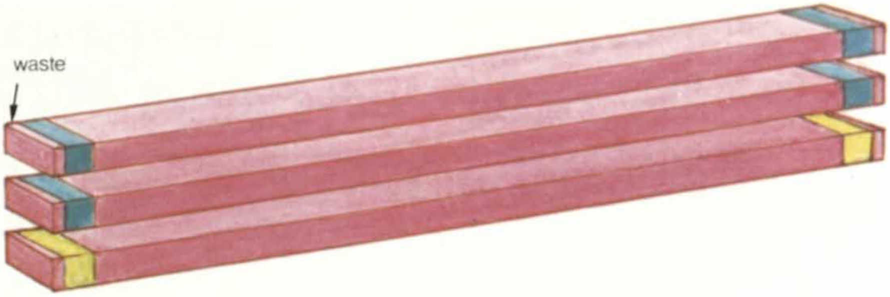
12. Drill pilot holes and assemble the underframe (fig.A). Glue and screw the rails in position. Clean surfaces with glasspaper if necessary and stain or varnish.



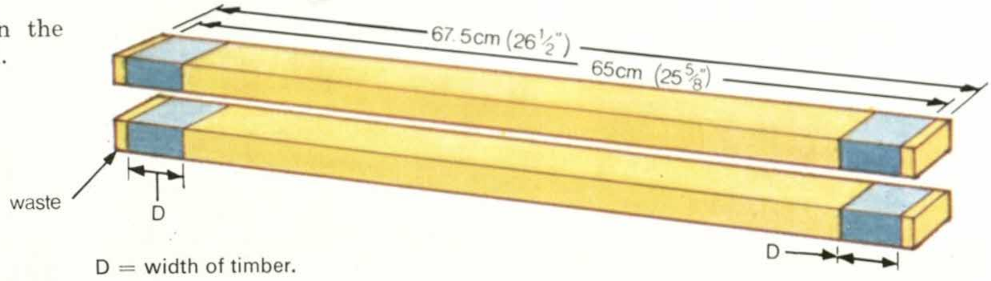
Coverhead screws hide screw heads from view. Covers are available in various shapes and finishes.



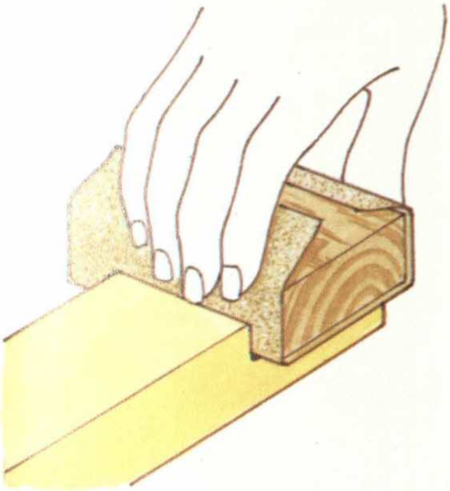
2. Square the lines from the edge across the wide surfaces and down the opposite edge.



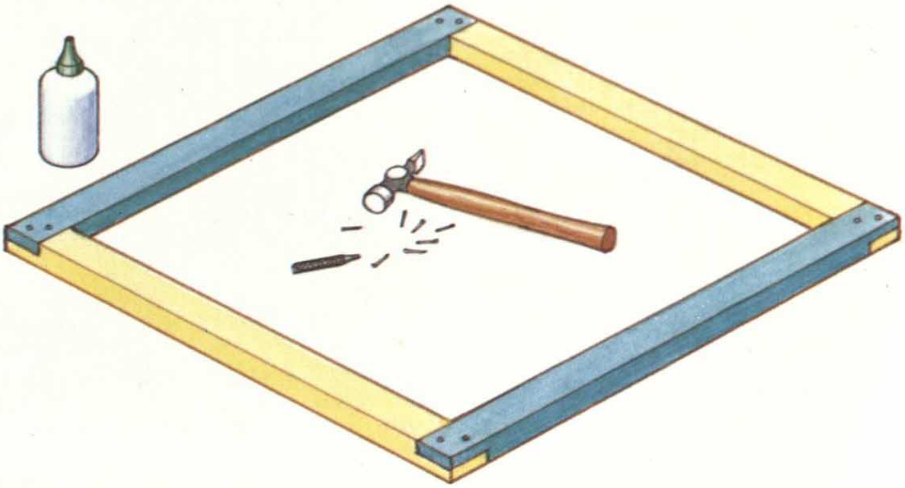
4. Repeat previous markings on the two remaining pieces as indicated.

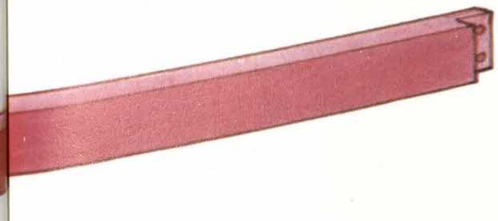


8. The inside edges of the pieces must be cleaned and made smooth using either a plane or glasspaper.



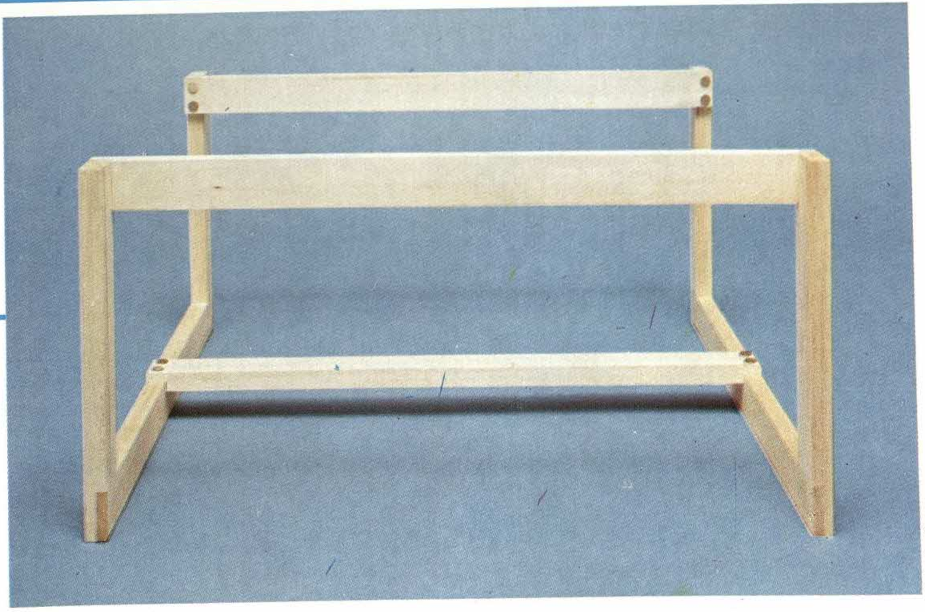
9. The frame legs are assembled as a square and then cut in half. Glue and secure corners with the shorter panel pins while the glue is still wet and set the heads below the surface using the nail punch. Wipe off excess glue.





The frame to fit around the chipboard—for the top—is made with mitre joints. For details see next chapter which also explains frames suitable for tops using alternatives to tiles.

The completed underframe assembled with coverhead screws is ready to have a top fitted. The top is attached by screwing it to the two horizontal rails.



Melvin Grey

Pictures with feathers

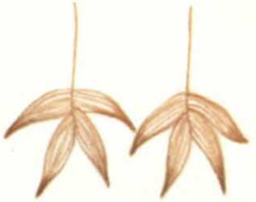
The brilliant colours and various shapes and textures which characterize feathers make them remarkably effective for picture making. Geometric or abstract designs show off the inherent beauty of plumage while representational pictures featuring all manner of subjects also produce imaginative results. One of the most popular themes for feather pictures is birds themselves. Splendidly realistic representations worthy of the acclaim of natural historians can be made as well as more fanciful creations such as the owls shown here.

Ornithological pictures

Ornithological pictures, those which reproduce as nearly as possible the true appearance of a bird, can be made quite easily with a little research. Local libraries usually have books with coloured plates of birds and these can be traced and notes made of the colours. The images can then be transferred on to cartridge paper or card or they can be enlarged first to life size.

Birds, whose feathers can be obtained from butchers, zoos or feather merchants, can be reproduced by gluing the feathers in overlapping rows in the appropriate places. Should the bird you wish to recreate belong to an exotic species whose feathers are unobtainable, then choose similar ones. Remember that feathers can be dyed to make special tones and they can be trimmed to a desired size.

Beaks, legs and eyes can be painted in but in many cases feathers can be used for these too. By stripping most of the barbs off a wing feather for example, the exposed vein or central shaft, can be pasted on as a leg and the barbs on the tip shaped to form toes (fig.1).



1. *Feathers are used to make birds legs by stripping off barbs to create 'legs' and shaping feather tips into 'toes'.*

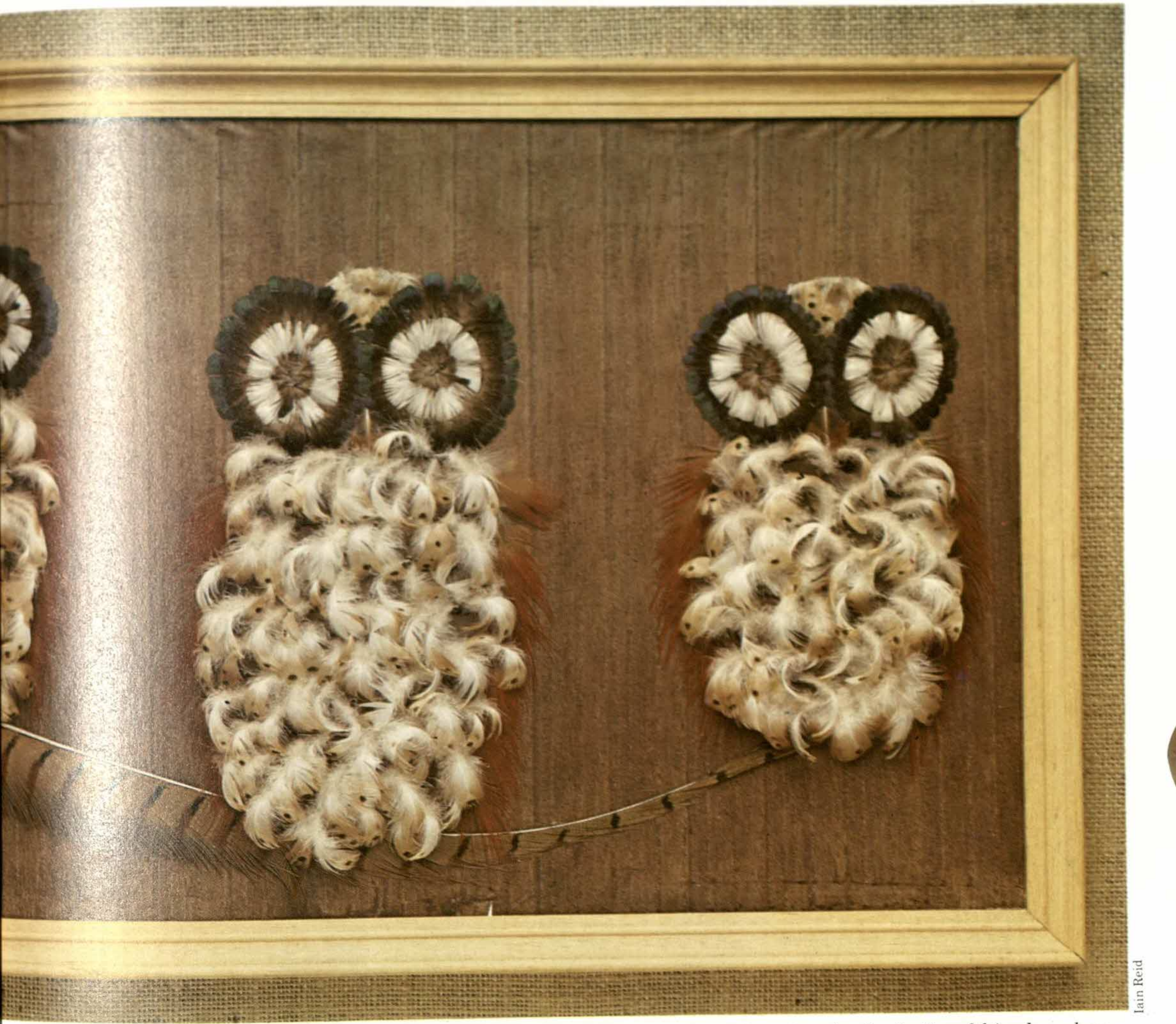
Owls

Three owls perched on a pheasant feather 'branch' are a good example of the imaginative use of feathers to create a picture.

Owls have fluffy, cream coloured breasts and this quality is well reproduced by the teal breast feathers used here. The illustration also shows another means of assembling bird pictures (or other shapes) by cutting out a template or outline shape of each subject and covering it with feathers separately. The templates can then be applied to a flat background. An advantage of this technique is that if more than one image is involved a mistake on one template will not ruin the whole picture since the incorrect template can be discarded.

Jerry Tubby

This subtly coloured landscape is a fine example of the artistic use of feathers in picture making. A similar idea would be to recreate with feathers the shimmering colours and soft contours of an impressionist picture by an artist such as Monet.



Iain Reid

Imaginative feathered friends such as these wise owls by Pamela Woods can be amusing subjects for featherwork.

You will need:

About 25 red body feathers from a golden pheasant.
About 150 each of dark green and of white pheasant neck feathers.
5 handfuls of teal breast feathers.
1 pheasant tail feather.
Card, 30cm x 52cm (12″x 20″).
Japanese woodgrain paper to cover card.
Brown cartridge paper.
Glue, tracing paper and pencil.

☐ Enlarge the owls on the left and right in the photograph to 16cm ($6\frac{1}{2}$″) high and the centre one to 20cm (8″).

☐ Transfer outlines on to brown cartridge paper and cut these out as templates.

☐ Apply red golden pheasant feathers, overlapping them vertically along edges to make wings.

☐ Fill breast area by spreading glue over the surface and dropping handfuls of teal feathers on the glue. After each application shake off excess. Repeat until the surface is well covered. It is wise to allow glue to dry before proceeding further.

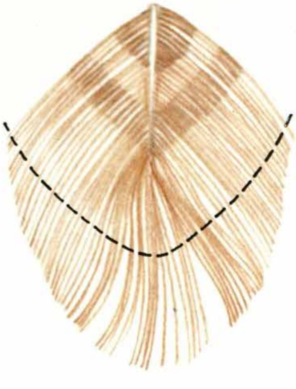
☐ The eyes are made by applying a circle of green neck feathers followed by a smaller circle of white neck feathers applied on top.

☐ A few overlapping teal feathers will fill the forehead.

☐ For the beak trim a red golden pheasant feather (fig.2).

To mount: glue woodgrain paper to card then strip the barbs off one side of the pheasant tail feather and arrange as a branch. Glue owls to the woodgrain paper so that they perch along the curve of the feather.

Frame in a recessed or box frame to protect the images.



Lesley Fox

2. *The owls' beaks were made by trimming a pheasant feather with scissors into the shape shown here in detail.*

Texturing polystyrene

Plastics 19

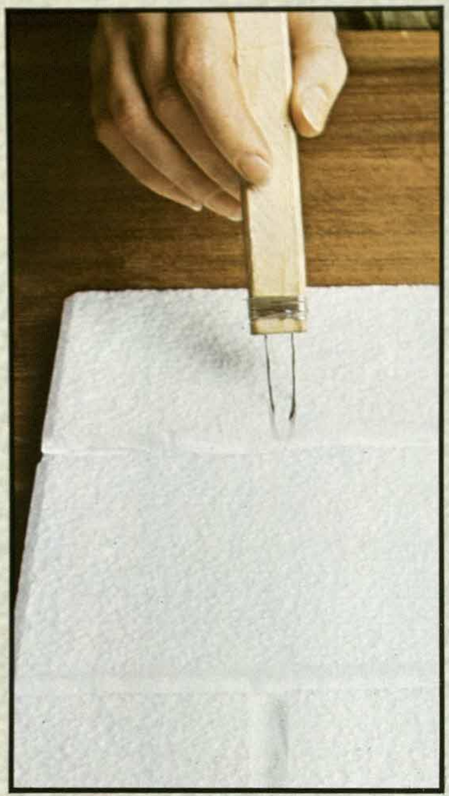
Polystyrene is so versatile, adaptable and easy to handle that it can be cut, textured and painted to imitate all kinds of other materials such as wood, leather, stone, brick and metal. These finishes are comparatively easy to achieve with a little practice and look distinctive and bold; they are good for theatre props, display lettering or for cladding the outside of a doll's house.

Basic requirements

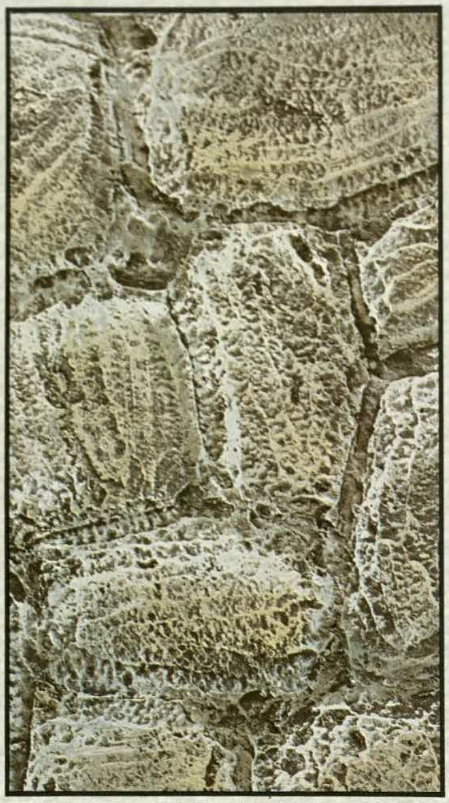
All textures use variations of the same techniques. They are engraved or cut, then given a base coat of special emulsion mixture followed by highlighting with paint or polishing with metallic powders. For best results carefully study the surface to be simulated before starting work.

For all textures you will need:
Expanded polystyrene sheets or tiles. These can be bought in a variety of thicknesses up to 15.2cm (6″).
Liquid detergent.
Cream emulsion paint.
Poster colours in various colours.

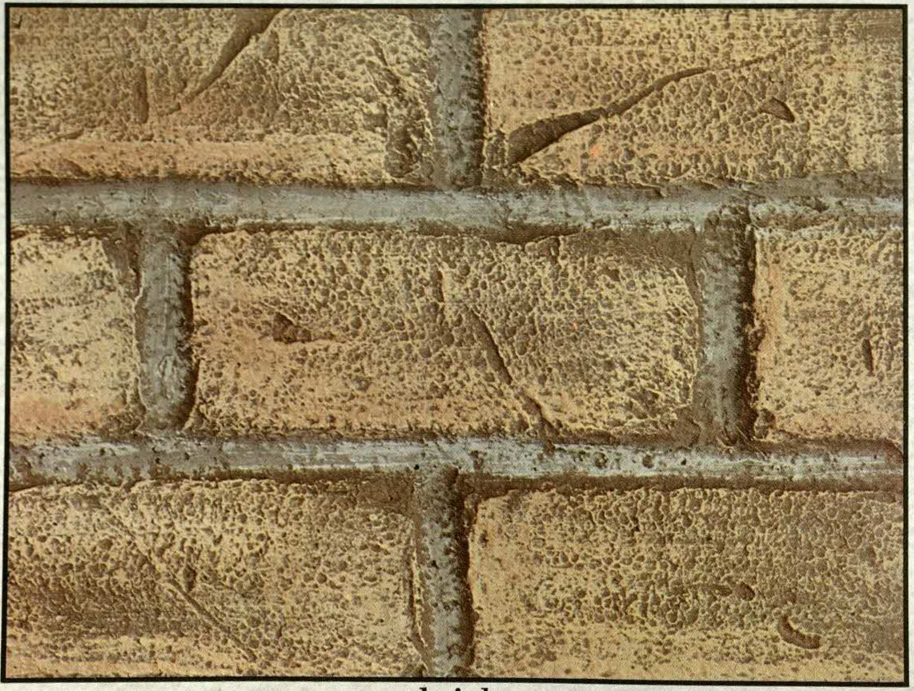
Left and below: samples showing some of the textures that can be made out of polystyrene sheet.



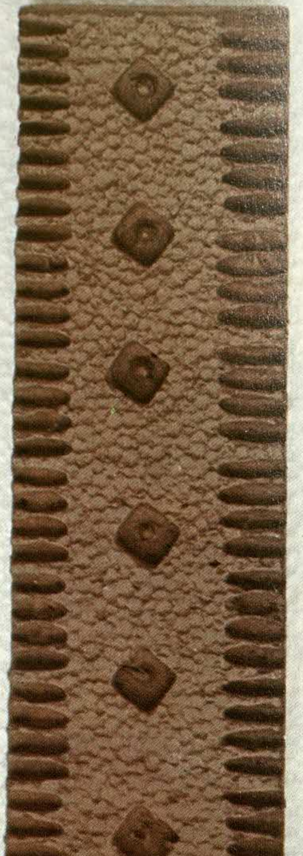
Carve bricks with wire engraving tool.



cobblestones



brick



leather

oa

Alan Duns

Sharp knife such as a Swann-Morton scalpel.
Three 2.5cm (1″) brushes.
Mixing board or heavy card.

Techniques

Engraving. The required texture is cut with a knife or engraved with an engraving tool into the surface of the polystyrene before painting. For engraving see Plastics chapter 17, page 1364.

Painting. To make base coat emulsion paint is mixed with the appropriate shade of poster paint to achieve the required colour. A few drops of liquid detergent are added to the mixture. The liquid detergent will make the polystyrene porous and ready to absorb the paint.

Dry brushing. When the base coat is dry, the surface is brushed over with a very small amount of paint. A suitable quantity of the required colour is mixed up and a few drops are placed on a piece of card. These drops are picked up with a dry brush and brushed over the surface of the painted polystyrene. These techniques can be adapted to create any stone or rough texture.

Bricks

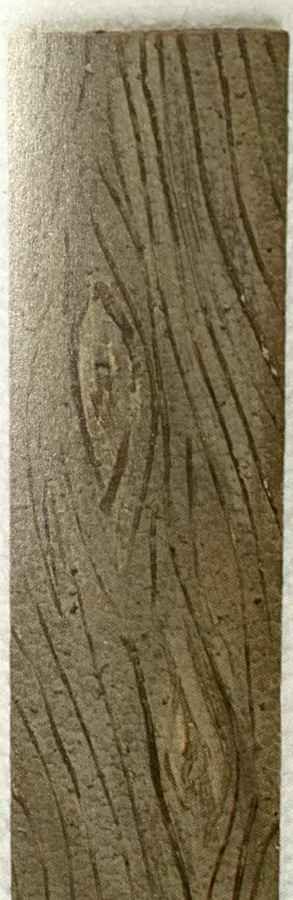
You will need:
Poster colours in dark red, orange, blue and dark grey.
Wax crayon in any colour.
Wire engraving tool. See Plastics chapter 17, page 1364.
Bunsen burner or burner on gas cooker.
Coarse glasspaper and ruler.
Polystyrene sheet or tile at least 5cm (2″) thick.

☐ Using the sharp knife, cut a sheet or tile of polystyrene for a brick wall of the required size.
☐ Mark out the bricks with a wax crayon and ruler.
☐ Heat up the engraving tool over a bunsen burner or gas cooker and cut away a shallow 'ditch' between the bricks.
☐ Fold a small piece of glasspaper in half and use the folded edge to roughen up the polystyrene to resemble the texture of bricks.
☐ Mix up dark red base coat.
☐ Paint the base colour over the bricks making sure that the paint reaches every crevice.
☐ Wait until dry, check for white patches and give a second coat if necessary.
☐ Mix up a small quantity of orange-red paint and then dry brush bricks.
☐ Add a little blue to orange-red paint and lightly dry brush again.
☐ Add a little cream emulsion to orange-red paint and dry brush.
☐ Paint the courses between the bricks grey.

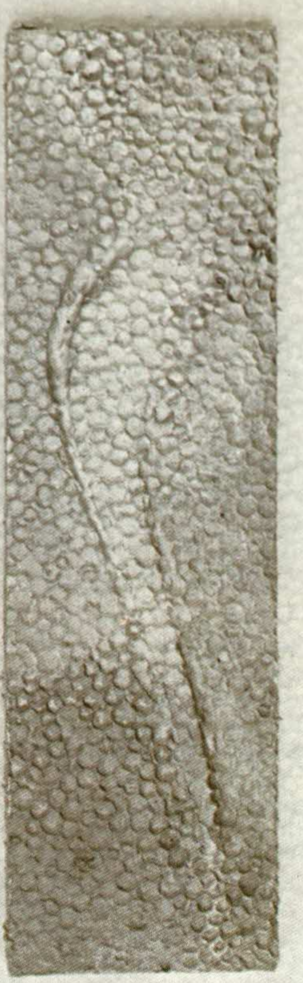
Cobblestones

You will need:
Poster colours in grey, blue, pink or orange.
Polystyrene sheet or tile at least 5cm (2″) thick.
Medium grade glasspaper.

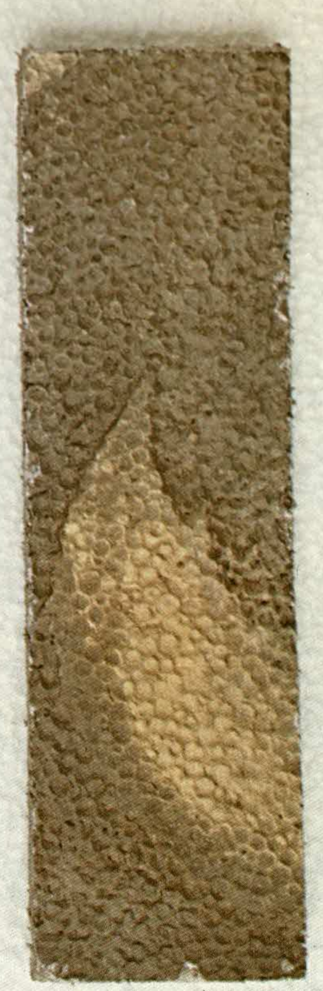
☐ Cut polystyrene sheet or tile to size.
☐ Using a sharp knife cut grooves to make roughly-shaped cobblestones into the surface of the polystyrene.
☐ Smooth the edges of the cobblestones with glasspaper.
☐ Mix up grey base coat and paint cobblestones.
☐ Leave to dry and apply a second coat if necessary.
☐ Dry brush the cobblestones with a little cream emulsion.



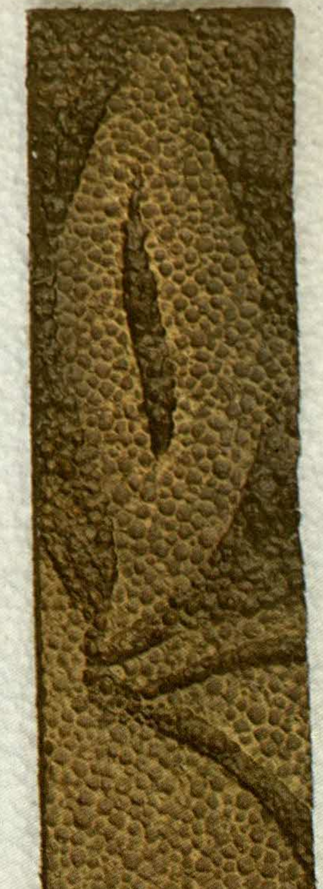
wood



pewter



copper



bronze

☐ Add a little blue paint to the cream emulsion and dry brush.

☐ Add a little pink or orange to cream emulsion and lightly dry brush again.

Leather

You will need:

Poster colour in brown.
Brown shoe polish.
Straight wire engraving tool.
Bunsen burner or burner on gas cooker.
Soft cloth.
Polystyrene sheet or tile at least 1.25cm (½″) thick.

☐ Cut the polystyrene to size and, if the leather is to appear 'tooled', engrave appropriate tooling marks with the engraving tool.

☐ Mix up base coat in appropriate colour for leather.

☐ Apply two coats of base colour.

☐ When dry apply shoe polish and leave for a day.

☐ Polish with a soft cloth.

This method will not give the characteristic folds of leather. If you wish to achieve this you will have to carve the polystyrene into folds with a scalpel, and then smooth off with fine glasspaper.

Wood

The following method for obtaining an oak finish applies to other wood finishes but the colours and grain texture will vary. Study the wood before choosing your colours.

For oak you will need:

A straight wire engraving tool.
Dark grey-brown, blue and pink poster colours.
Polystyrene sheet or tile at least 1.25cm (½″) thick.

☐ Cut the polystyrene to size.

☐ Study a piece of real oak and lightly engrave the polystyrene into ridges or make nail holes if required.

☐ Mix up grey-brown base coat.

☐ Mix emulsion paint with grey-brown poster colours and liquid detergent and apply two base coats.

☐ Dry brush with cream emulsion, then with a blue-cream mixture and finish with a light touch of pink.

Metal

All metal finishes can be imitated using the same techniques but varying the colours and dry brushing with types of metallic powders. Individual instructions are given below for particular finishes.

You will need:

Gold, silver or copper metallic powders.
Powdered poster colours in brown, green, grey, dark red, black.
Wax furniture polish or clear shoe polish.
French chalk or talcum powder.
Cellulose base filler such as Polyfilla.
Soft cloth.
Polystyrene sheet or tile at least 1.25cm (½″) thick.

☐ Cut the polystyrene to size.

☐ Mix emulsion paint with poster colours and liquid detergent and paint on a base coat.

☐ When dry apply a second coat of the above mixed with Polyfilla in the proportion of three parts paint mixture to one part Polyfilla. Add the paint slowly to the dry Polyfilla to mix it otherwise it will become lumpy. The Polyfilla fills in the cracks and gives a smooth surface to the polystyrene.

☐ Rub a soft cloth across wax polish then dip the cloth into metal powder and polish the surface of the polystyrene.

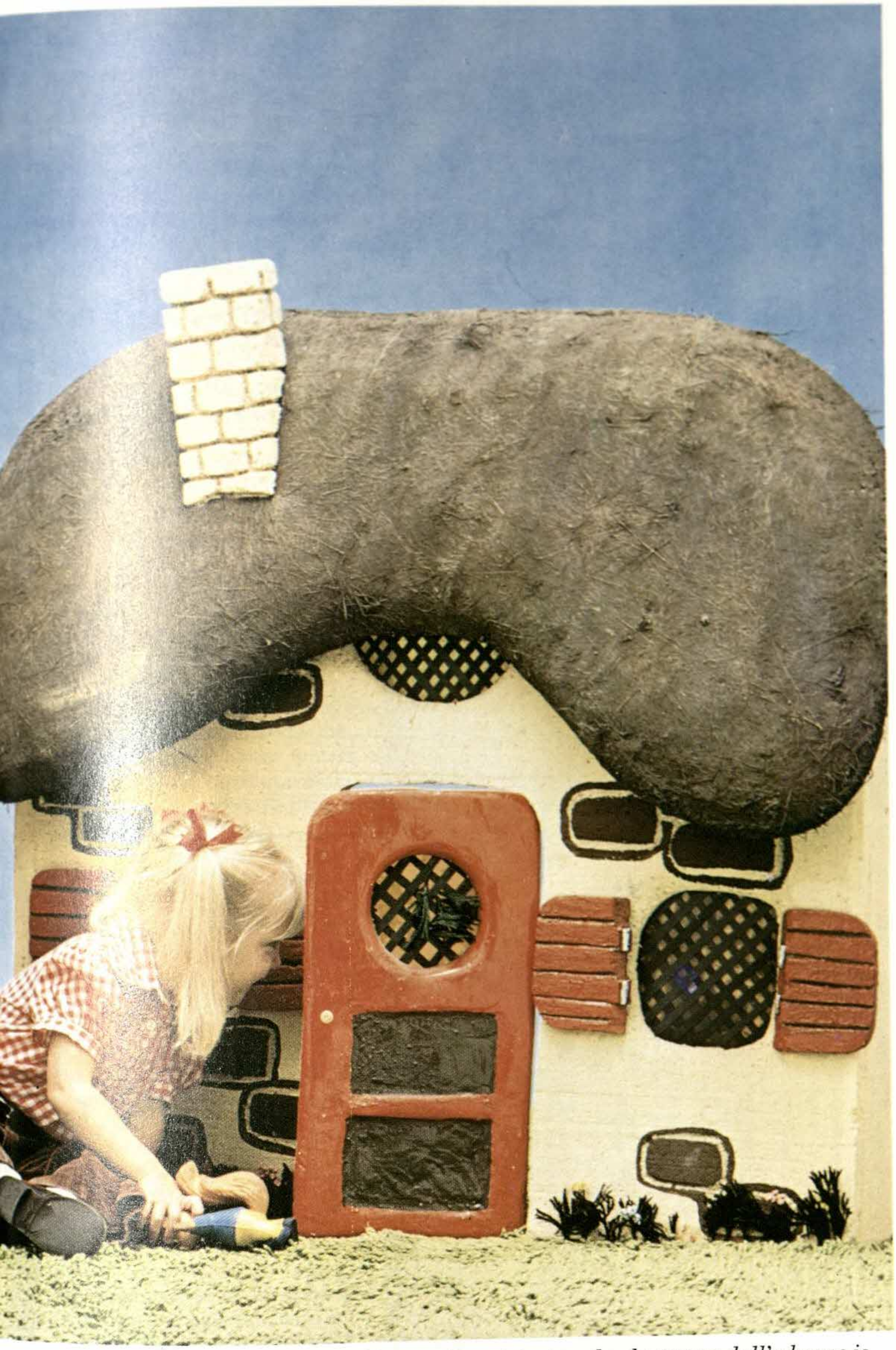
☐ Leave for two days to let the wax harden.

☐ Mix up powdered poster colours with french chalk in the proportion of 1:5 (more chalk than colour). Dust over the surface of the polystyrene and buff with a soft cloth.

Bronze (brown). Dark brown base. Wax with gold powder. Dust with greeny-grey french chalk mixture.

Bronze (green). Dark green base, then like brown bronze.

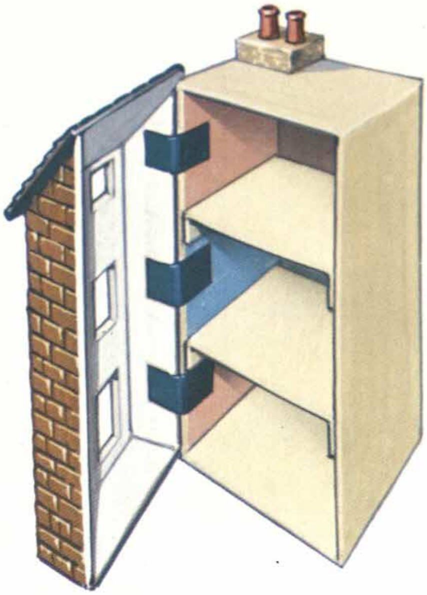
Copper. Wine-coloured base. Wax with



A textured polystyrene doll's house is easy to make and will provide hours of amusement for your children. Designs by Anne Gurney.

Jerry Tubby

Above: this polystyrene doll's house has been textured with tiles for the roof, bricks for the walls, and wood for the door. **1.** *Attach the polystyrene front to a box with hinges made of thick adhesive tape. Divide the box into sections to make different rooms.*



Trevor Lawrence

copper powder. Dust with green french chalk mixture.

Old iron. Black base. Wax with silver powder. Dust with grey french chalk.

Pewter. Medium-grey base. Wax with silver powder. Dust with grey-silver french chalk mixture.

Making a doll's house

A Wendy house or large doll's house can be clad with polystyrene sheets (these should be at least 10cm (4″) thick) and textured to give an authentic and attractive finish.

A doll's house covered in this way will obviously not last long—polystyrene is a rather fragile material—but it will provide a lot of fun for children and will probably survive until they have lost interest in it. It is therefore not worth doing any very fine, detailed texturing if the doll's house is to be subjected to rough treatment.

One way of making the textured doll's house is to completely cover an existing structure with polystyrene which is then textured and painted as previously described to make bricks, stones and other textures.

Another way, if you have a strong cardboard box or tea chest for a house, is to give the house a polystyrene front. Make up front of house as shown (fig.1). Glue polystyrene sheets with PVA adhesive. Attach one side of the front to the house with hinges made of wide adhesive tape such as carpet tape, and the other side with a metal hook and eye catch, screwed and glued with PVA adhesive into polystyrene and the box.

Warning. Remember that naked flames should be kept away from polystyrene as it will burn quite easily.

Decorated Roman capitals

Design know-how 54

Roman capitals can be decorated with floral or pictorial motifs. These decorated capitals can be painted, embroidered or engraved and incorporated in your craft work. They can be used as the first letter of a word or sentence of Roman capitals in a design or as capital letters in a piece of handwritten lettering.

To make decorated capital

First draw out your letter (on graph paper if you prefer). See Design know-how chapter 52, page 1454. Then, using a piece of rough paper, work out your decoration. You will find that floral designs can look most effective if the stems and leaves are made to come round the strokes of the letters (fig.1). Pictorial designs could be made to relate to the subject of the word or sentence.

When you have drawn your design, choose a colour scheme. Bright rich colours look very effective, especially when used with gold as in illuminated manuscripts.

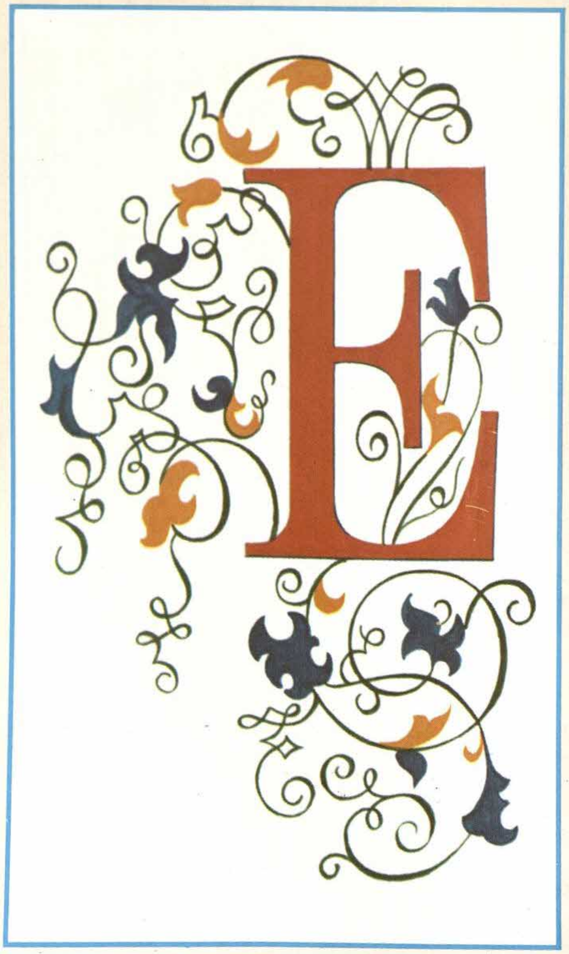
Transfer the design on to your surface —paper, fabric, wood or whatever—as described in Design know-how chapter 52, page 1454 and colour in design. Use water-based paints on paper, card or wood. For surfaces that will not take water colours, such as metal, use oil-based or enamel paints. For painting on glass use glass paints. Do not use thick paint on paper that will bend, as the paint will crack off.

A decorated capital will look very effective if made larger than the rest of the lettering (fig.2). Line top of capital up with the top of the piece of lettering and draw capital equal to the height of three or more lines of lettering.

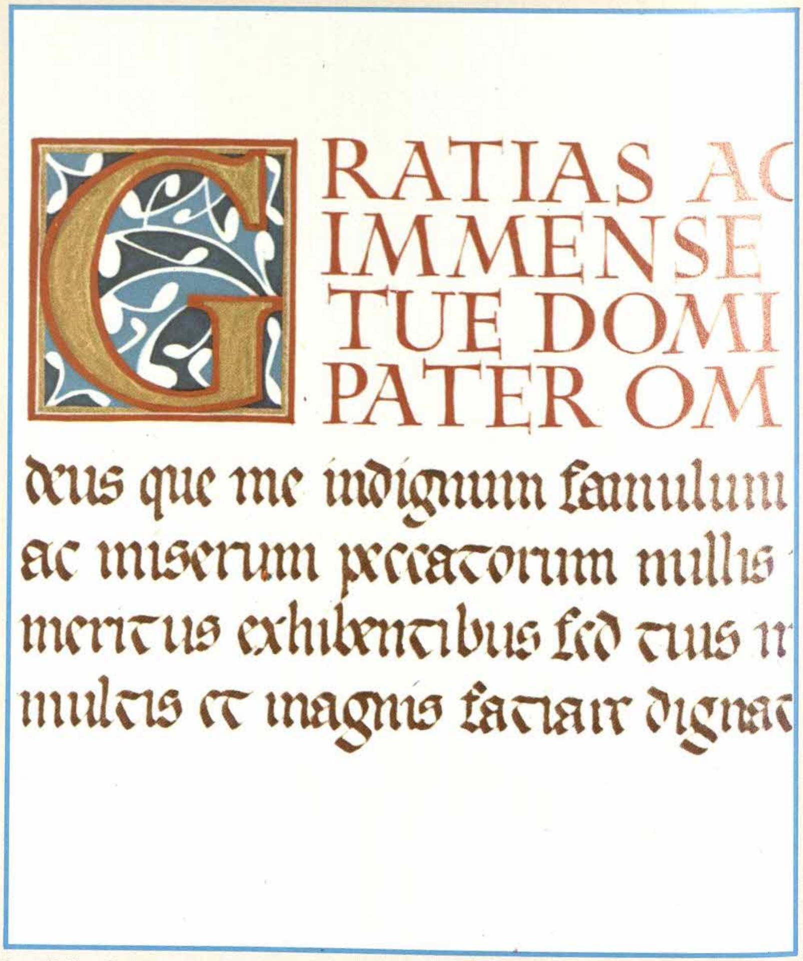
Illuminated capitals. A decorated capital which has gold incorporated into the design is called an illuminated capital because the gold illuminates or lights up the design. The gold leaf used in illuminated manuscripts is made of real gold which is expensive and difficult to use. There are, however, other ways of using gold in a design. Gold paint, if used carefully in conjunction with other coloured paints, can give a pleasing effect but will not give the characteristic glow and sparkle of real gold leaf.

A more authentic effect can be achieved by using a gold film with an adhesive backing, such as Letrafilm. This can be cut to the required shape and stuck on to the design. For instructions on how to use Letrafilm see Design know-how chapter 49, page 1372. As with the gold paint, use the gold film with coloured paints to make up your design.

If you are embroidering a decorated capital on to, for example, a handkerchief or pillow case, illuminate the letter by embroidering parts of your design with gold thread.



1. *This capital is decorated with floral motifs.*


GRATIAS A
IMMENSE
TUE DOMI
PATER OM
deus que me indignum famulum
ac miserum peccatorum nullis
meritus exhibentibus sed tuus n
multis et magnis faciat dignat

2. *Make the decorated capital larger than the other letters.*

Creative ideas 54

Foil paper treasure chest. Here is an idea for using pretty foil sweet wrappers—make a small chest of drawers for treasured possessions. This is also an ideal project for a children's play group since they can band together to collect the boxes and foil wrappers.

You will need:
6 large matchboxes (the size used here is 7cm x 14.5cm (2¾" x 5¾") and 3.5cm (1⅜") deep.
Sheet of thin black card.
Collection of foil sweet wrappers. Varnish.
Small sharp scissors, glue and 6 split paper fasteners.

Make the chest by sticking the matchbox covers together along their sides in pairs, then stick the pairs one on top of the other.

Cut the black card to size for the back, sides, bottom, top and drawer fronts.

Allow an extra 6mm (¼") on three sides of the top piece. Take the top piece and cut a 6mm (¼") square from the two back corners and fold along the lines as shown in fig.1. This makes neat top edges on the finished box.

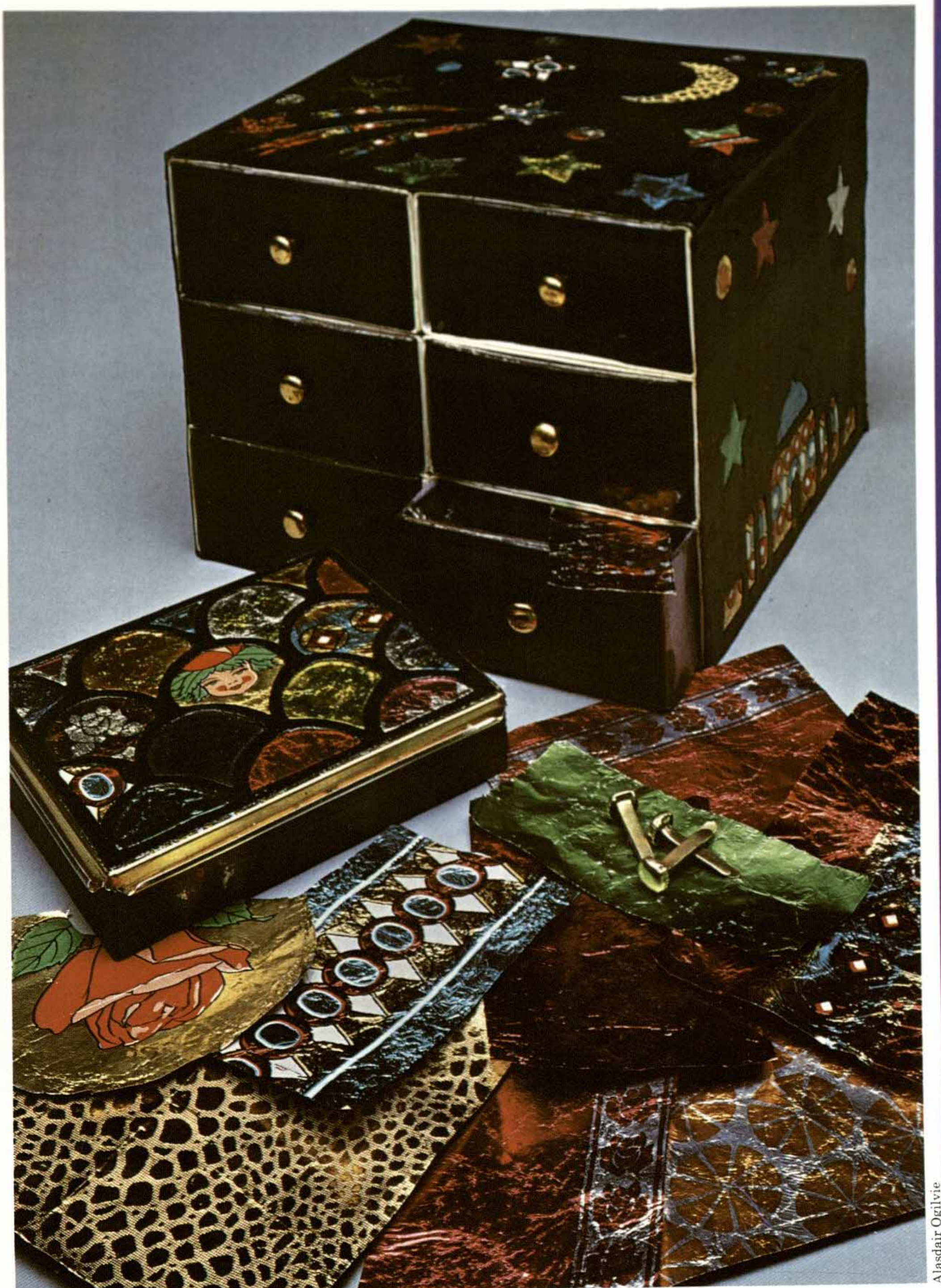
Now draw the designs on the wrong side of each piece of card. Remember to keep the shapes simple.

Cut out carefully by pushing the point of the scissors through the centre of the design and cutting it out from there (fig.2). Cut evenly to keep the edges smooth. Smooth out the foil. Cut pieces from it large enough to cover each cutout design allowing 6mm (¼") all round for gluing.

Applying the decoration. Stick the fronts on to one end of each drawer and stick the back and sides in place. Finally, glue on the top and bottom, pressing down the folded edges of the top to overlap the back and side top edges.

Apply several coats of varnish to the finished box.

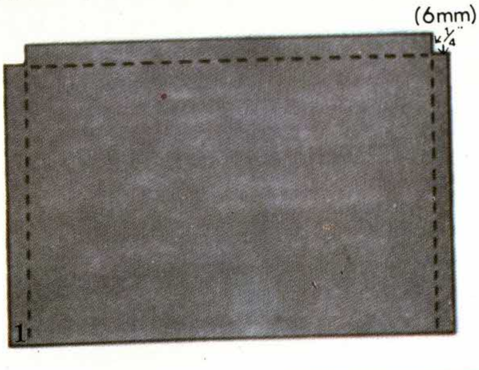
Push paper fasteners into centre of each drawer front and fold ends back inside.



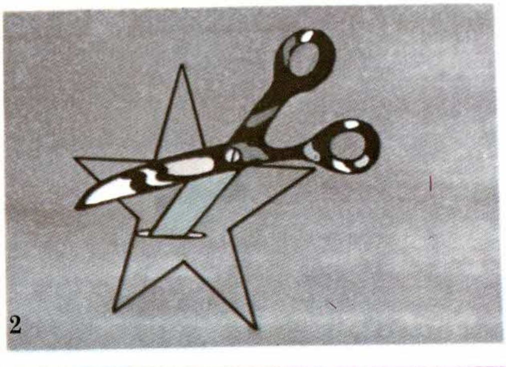
Alasdair Ogilvie

Above: Laura Ferguson designed these treasure boxes.

1. *To shape top cut out corners and fold on dotted line.*



2. *Begin cutting motifs from the centre outward.*



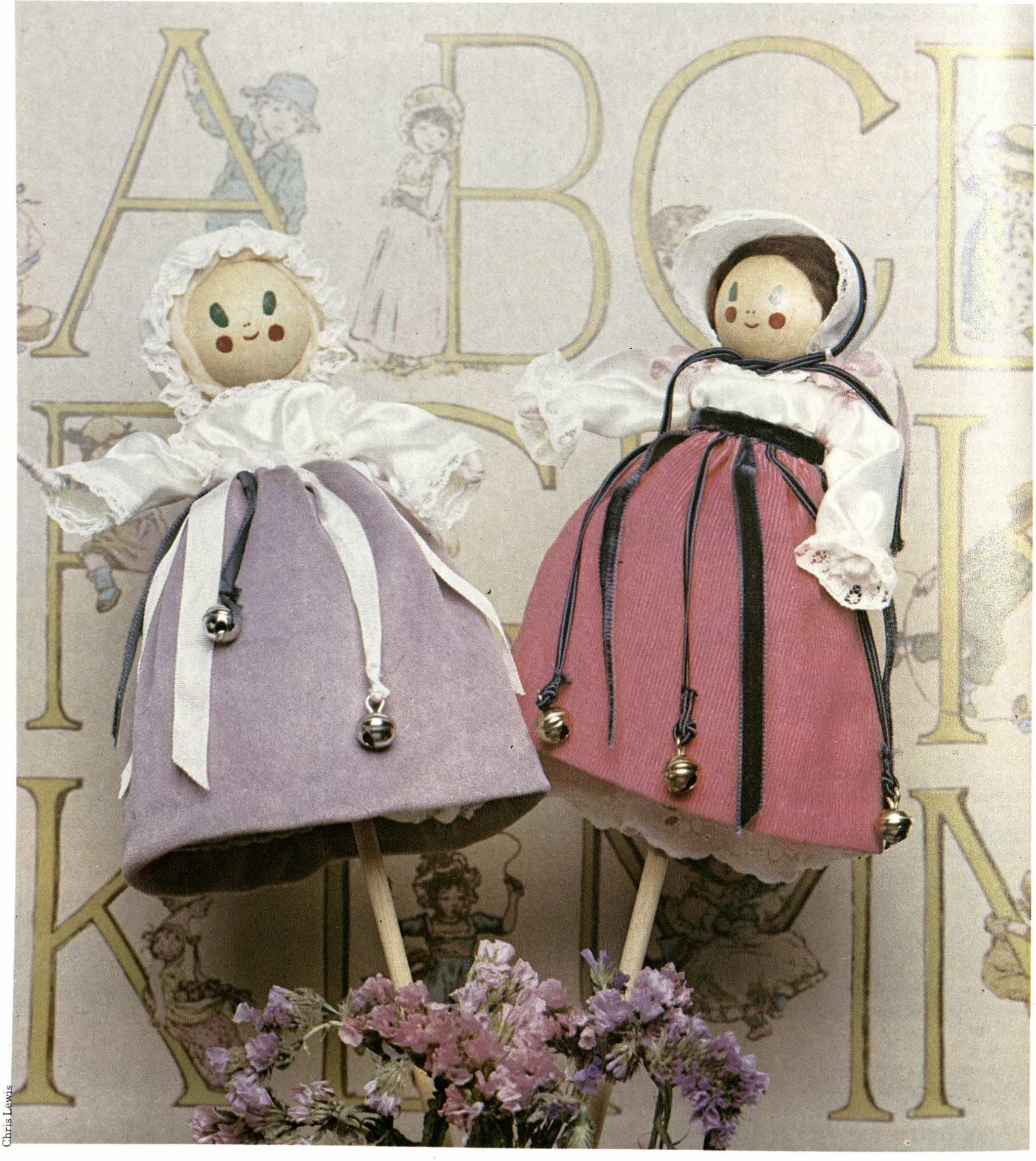
Victoria Drew

Making pretty poupard dolls

Cloth — toys 8

The first primitive example of the poupard doll (French for 'doll without legs') was a simple plaything—just a wooden ball head fixed to a stick and wrapped in swaddling clothes to represent a baby doll. The toy enjoyed a revival in the 19th century, when it was elaborated; heads were made of

Poupard dolls made to twist and turn, designed by Ilse Gray.



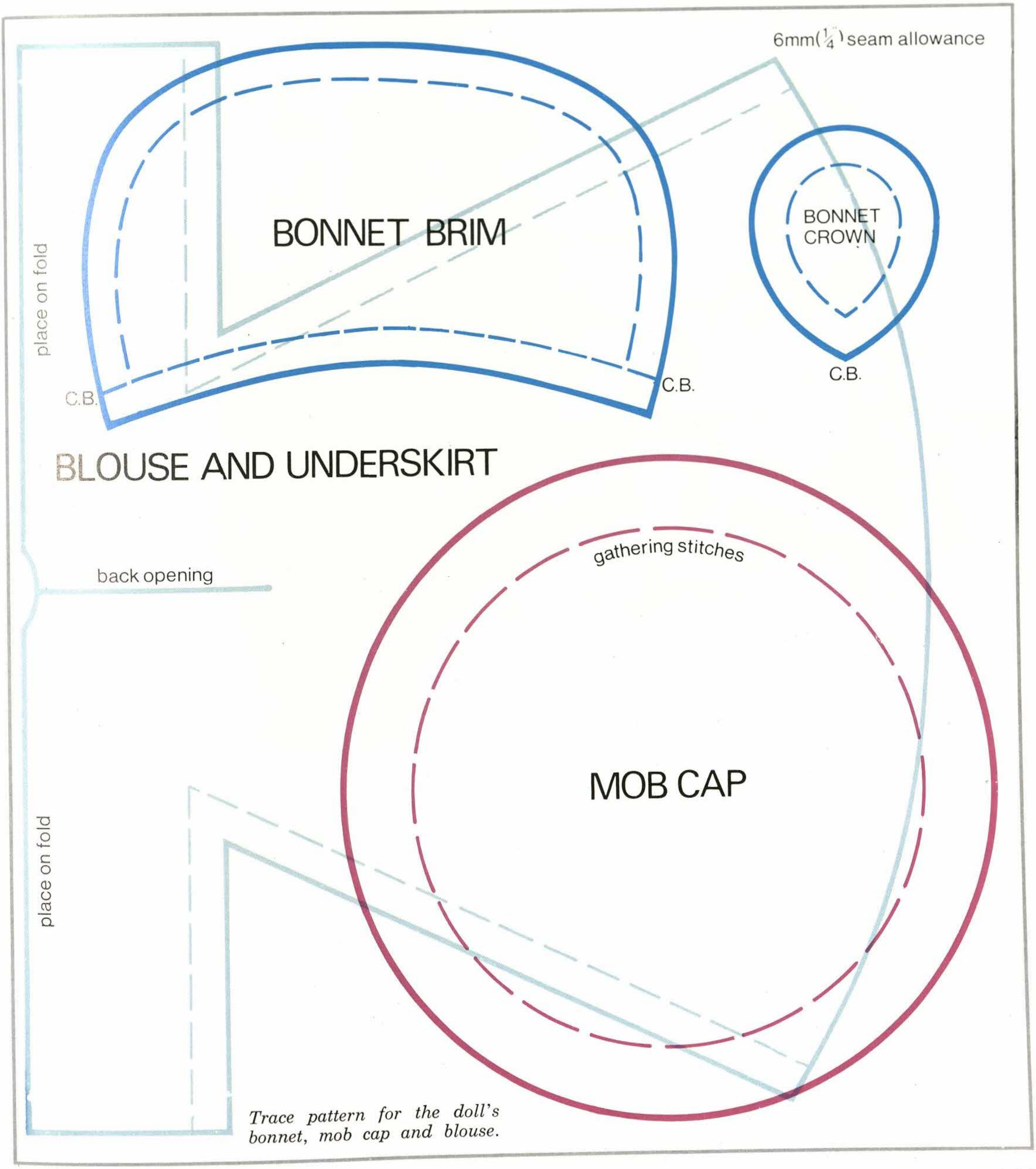
Chris Lewis

wax and the doll was richly dressed. Noise-making features, such as whistles, squeakers or musical boxes or mechanisms such as a handle for turning the head were frequently added. The modern interpretations here have rattles and tinkling bells. If intended for a younger child it would be advisable to omit the bells and wire arms and ensure that colours for the features are non-toxic. It would be a simple matter to go back to the first principles and dress the doll in washable fabric.

To make the doll

You will need:

One 4cm (1½″) diameter wooden ball for the head.
1 piece of 6mm (¼″) dowel rod 25.5cm (10″) long.
Scraps of double knitting wool for hair.
Scraps of pink wool for the hands.
Chenille wire (pipe cleaner) about 24cm (9½″) long for the arms.
A piece of calico 15cm x 11.5cm (6″x 4½″) for the body covering.
Enamel paint or felt-tipped pens for the features.
Small pill box about 4cm (1½″) deep and 2.5cm (1″) in diameter. A little rice.
Woodworking adhesive and 6mm (¼″) bit and hand drill.



Trace pattern for the doll's bonnet, mob cap and blouse.

Paul Williams

Assembling the doll

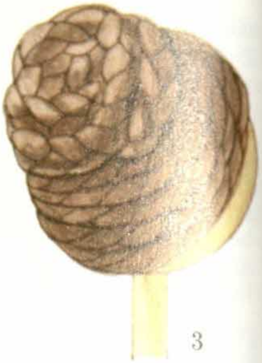
☐ Drill a 6mm (¼") diameter hole in the wooden ball 1.5cm (½") deep and glue the dowel rod into place (fig.1).

☐ Using enamel paint or felt tipped pens paint the features (fig.2).

☐ Spread adhesive on the back of the head and starting from the centre, coil the double knitting wool around the head. The hair style can be elaborated by plaiting some additional lengths of wool, twisting to form a bun shape and gluing it to the back of the head (fig.3).

1

2


3

☐ Make a small slit in the middle of the piece of calico just large enough to insert the dowel rod. Slip calico on to dowel rod with the short sides across the shoulders and the long ends to the back and front, push up to the head.

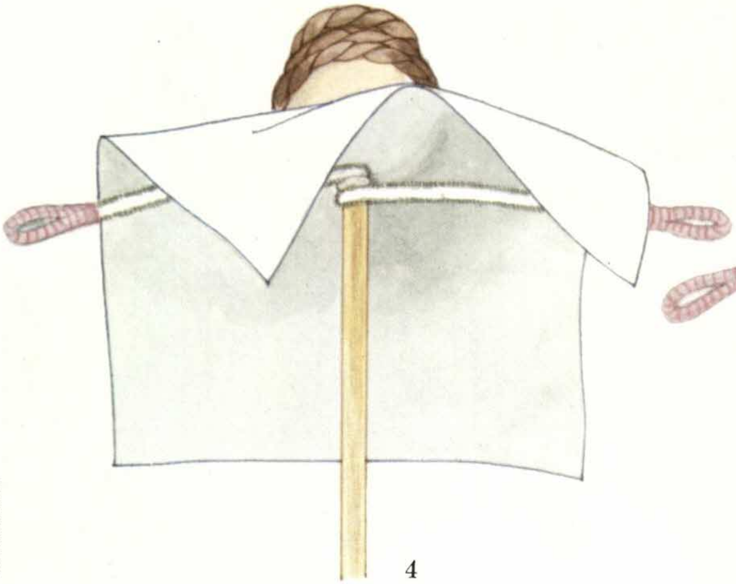
☐ To form arms take the chenille wire and, working from the centre, twist it around the dowel rod just under the calico. This will help to keep the calico in place (fig.4).

☐ Shape to form arms and bind the ends of the chenille wire with a little pink wool, then loop the ends of the bound chenille back and bind them to the arms to form the hands.

☐ Glue the wire into place on the dowel rod.

☐ Make a hole in the centre of the pill box lid and also in the base just large enough to insert the dowel rod. Slide the lid and then the box up the dowel rod, put some rice into the box and glue on the lid. Glue the box to the chenille wire at the top of the rod.

☐ Fold the calico down on either side of the box and stitch firmly (fig.5).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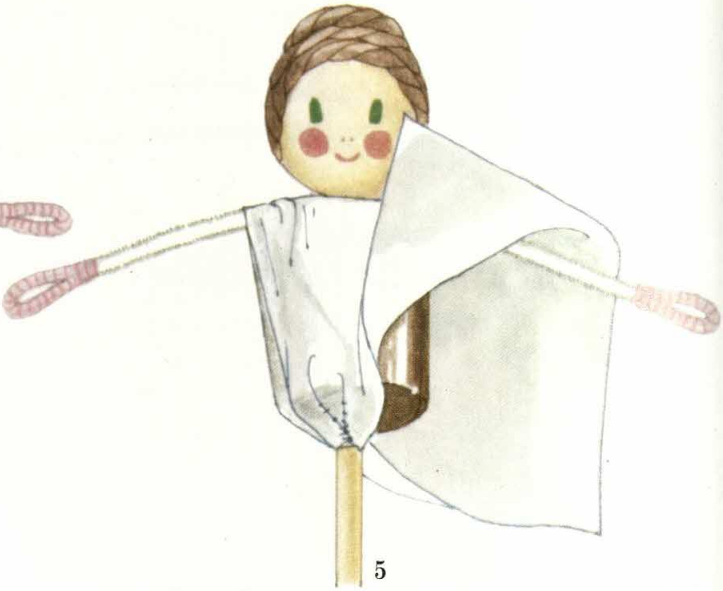

5

Barbara Firth

To dress the doll

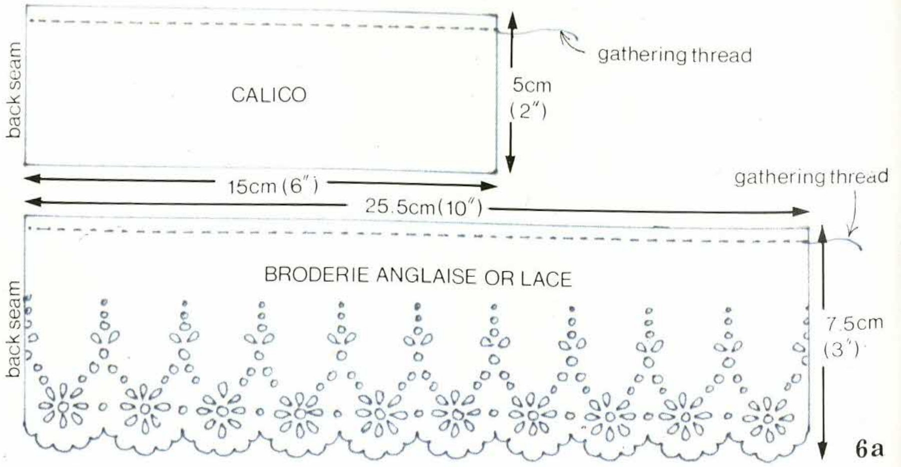
Take 6mm (¼") turnings throughout.

You will need:

25.5cm x 7.5cm (10"x 3") of broderie anglaise or lace 7.5cm (3") wide.
Tracing paper for patterns.
15cm x 5cm (6"x 2") of calico for the first underskirt.
20cm x 35cm (8"x 14") silky fabric for the blouse and second underskirt.
115cm (1¼yds) of 1cm (⅜") narrow lace for trimming blouse and bonnet or mob cap.
30cm x 15cm (12"x 6") velvet or corduroy for the skirt.
90cm (1yd) of 6mm (¼") velvet ribbon.
45cm (½yd) of 6mm (¼") nylon ribbon.
90cm (1yd) of fine Russia braid.
About 18cm x 15cm (7"x 6") muslin for the bonnet or 12.5cm x 12.5cm (5"x 5") square of cotton for mob cap.
5 bells, (optional as these are not recommended if the doll is to be handled by very small children).

The underskirt

☐ Work a row of gathering stitches (fig.6a) along top edge of the broderie anglaise or lace and gather up to fit one long edge of the calico. With right sides facing pin and stitch together.



6a

☐ Work a row of gathering stitches along the top of the calico leaving a long thread for finishing.

☐ With right sides facing stitch the centre back seam.

☐ Draw up the gathering at the waist and stitch firmly to body of doll (fig.6b).

The blouse

This is cut full length to form a second underskirt.

☐ Cut out in paper from trace pattern given on page 1515.

☐ Fold the silky fabric in half to measure 20cm x 17.5cm (8″x 7″). Place the pattern with the shoulder edges to the fold and pin into place. Cut out. Cut an opening in the back at the neck edge large enough to insert doll head.

☐ Stitch 6mm (¼″) hems at the wrist and hem edges.

☐ With right sides together tack and stitch the side and sleeve seams. Turn to right side.

☐ Trim sleeves and hem with lace.

☐ Place the garment over the doll's head and slip stitch the back opening together turning in the raw edges. Trim the neck with lace. Run a gathering thread around the sleeves at the wrists and draw up to fit (fig.7).

☐ Cut the nylon ribbon in half and tie one piece around the arms at the shoulders, tie into bows at the top of the shoulders and stitch into place with tiny invisible stitches.

The overskirt

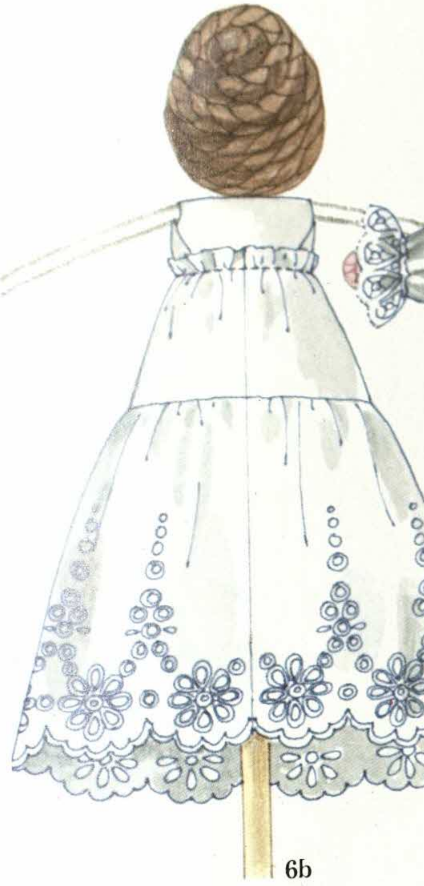
☐ Place the two short ends of the velvet together with right sides facing and stitch to form the centre back seam. Note: if the fabric you have chosen is stiff or thick, less width will be required in the skirt.

☐ Turn up and stitch the hem.

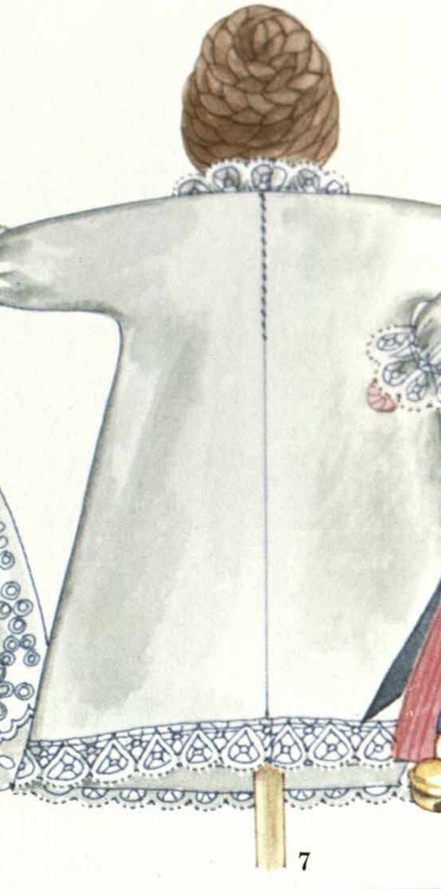
☐ Turn the skirt to the right side and work a row of gathering stitches along the top, leaving a long thread for finishing. Place the skirt on to the doll, pull up the gathering thread to fit and stitch firmly into place at the waist.

☐ Cut five 12.5cm (5″) lengths of velvet ribbon and five 12.5cm (5″) lengths in braid. Sew a small bell to the end of each length of braid and stitch on to the overskirt at the waist alternating with the lengths of velvet ribbon.

☐ Cover the ends of the velvet and braid with a strip of velvet to neaten and form a waistband. Pull the ribbon tightly covering all the raw edges and stitch firmly into place (fig.8).



6b



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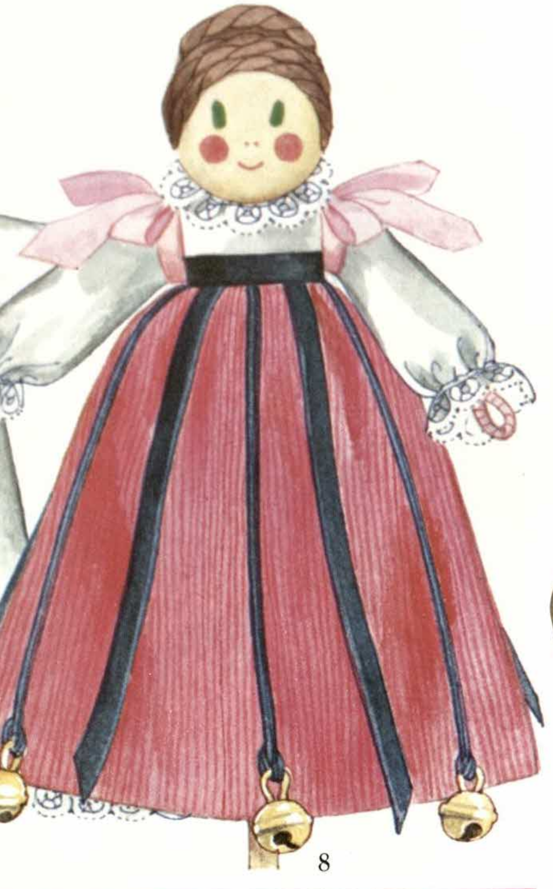


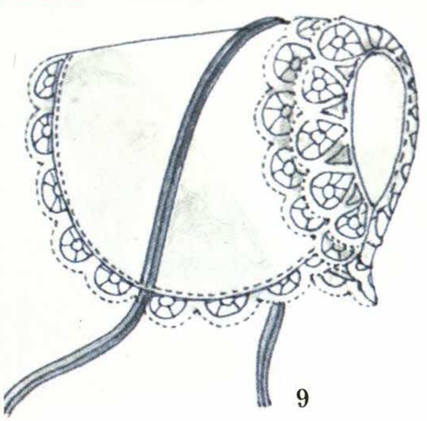
8

The bonnet

☐ Trace bonnet brim and crown from trace pattern given on page 1515.

☐ Fold the muslin in half to make an oblong 18cm x 7.5cm (7″x 3″) of double fabric, place the brim and crown pattern on to the muslin, pin and cut out.

☐ Turn in a 6mm (¼″) hem around the long curved edge of each brim piece. With wrong sides facing pin together, and at the same time insert and sandwich a 23cm (9″) length of lace trimming between the two brim pieces. Top stitch the layers together with small running stitches.



9

☐ Starting at centre back stitch the brim to the crown easing any fullness. Cover the raw edges with a double row of lace around the crown.

☐ Place the bonnet on the doll's head. Stitch the remaining piece of braid over the bonnet to form ties (fig.9).

Mob cap

☐ Trace the mob cap pattern and cut out in cotton (see page 1515).

☐ Stitch a small hem around the outer edge and trim with narrow lace.

☐ Work a row of gathers 1.5cm (½″) away from the edge. Pull up to fit the doll's head and fasten off securely.

The basic double stitch

Tatting is a simple form of lace making which is worked with one basic stitch throughout. It involves the use only of your fingers and—on large or fine pieces of work—a simple shuttle to hold the thread and a fine crochet hook to join the motifs.

At its simplest, tatting can be worked as a length of loops to form an edging or as individual circles to be mounted on to fabric. At its most elaborate,

Melvin Grey

it can be worked as beautiful gossamer-fine borders for fabric or as a piece of fabric itself.

Like macramé, tatting derives from the art of knotting which was popular throughout Europe in the 17th and 18th centuries. Rows of knots were worked with a shuttle and thread and the resultant cord was couched in various patterns on to fabric.

During the 18th century, when it was discovered how to form a fabric with this method, it evolved into what became known as tatting. Tatting became widespread as a pastime during the 19th century when caps, collars, cuffs, doilies and edgings for all kinds of things were made with it.

The yarn

Because it was intended to resemble other types of lace made by a more intricate method, tatting has traditionally been worked in fine threads such as linen or cotton. For delicate work these are still the best to use.

Linen lace threads are less readily available and are more expensive than cotton which is made in a variety of weights, colours and textures—both crochet cotton and pearl embroidery cotton may be used. Wool and other knitting yarns are not normally suitable for tatting, particularly for beginners, because they tend to stretch. String and cord such as used for macramé, however, are suitable for more chunky textures.

Amount of yarn. It is not usually easy to estimate the amount of yarn required for any particular project because this varies with the tension of the individual worker. When working a pattern in individual motifs, however, it is possible to calculate how much yarn will be required from the amount used for the first motif. To measure this, unravel several metres (yards) of yarn and make a note of the exact measurement. Work the motif and measure the amount of yarn left. This, subtracted from the total amount, gives the length used in the motif.

Double stitch

The stitch used throughout tatting, and the one from which all the intricate patterns evolve, is in fact a simple knot of the kind which many people use regularly about the house when tying on baggage or parcel labels without necessarily knowing the correct name: the double reverse half hitch or lark's head. When worked in tatting it is called double stitch.

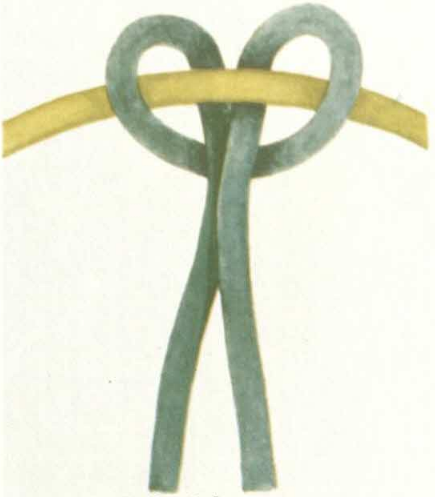
This double stitch may be worked either to form a length, known as a chain, or to form rings, and most tatting patterns combine the two methods. Although the basic principle in working the chains and rings is the same, it is easier to start with a chain and progress to rings when you have learnt the knack of forming the stitch. It is advisable to start in string rather than cotton so that you can see the formation of the stitch.

This pretty mat, designed by Coats, is worked in the basic double stitch which forms rings and chains with picots.

To make a practice length of about 7.5cm (3″), you will need:

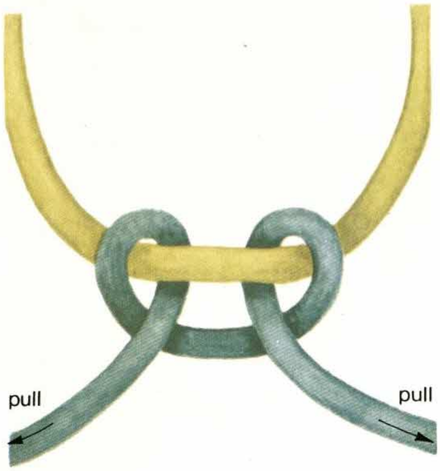
One 60cm (24″) length of string and one 15cm (6″) length. You will find it easier to start with two different colours.

The basic knot. Double the shorter piece of string, loop it round the longer piece as shown in fig.1a and pull the ends of the shorter piece through the loop. Tighten the resulting knot round the longer piece.

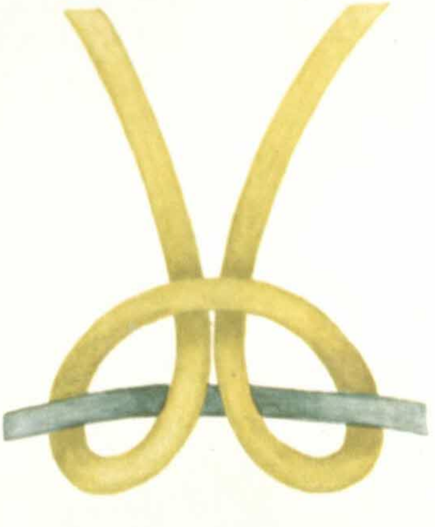


1a. *Tying the basic knot*

☐ Pick up the ends of the shorter piece and pull them straight out to the sides in opposite directions (fig.1b). Pull tightly allowing the ends of the longer piece to rise. As the length you are pulling straightens, the other length will form an identical knot, known as the double stitch, around it (fig.1c). This process shows what the basic knot looks like and how the loops are transferred. The next process shows how the knot is tied in two stages in tatting so that several stitches can be worked to form a chain.

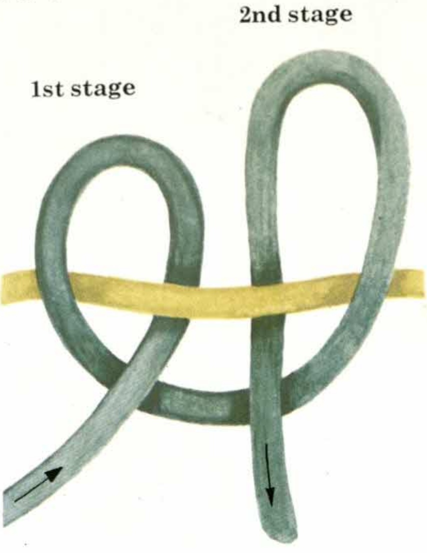


1b. *Pulling the ends of the knot.*



1c. *The double stitch is formed.*

Tying the knot in two stages. Undo the first knot and re-tie it by wrapping the shorter length over the longer one, thus forming the knot in two motions (fig.2).



2. *Tying the knot in two stages.*

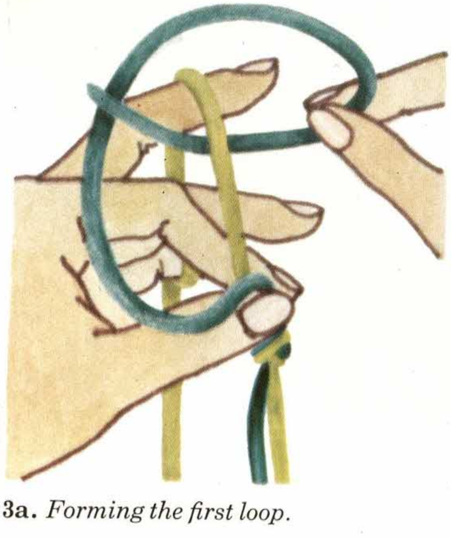
Working over the hand. Undo this second knot and tie the lengths together at one end with a simple overhand knot. Hold the knot between the fingers and thumb of your left hand and wrap the two lengths over the back of the fingers with the shorter length on the right.

Coral Mula

Melvin Grey

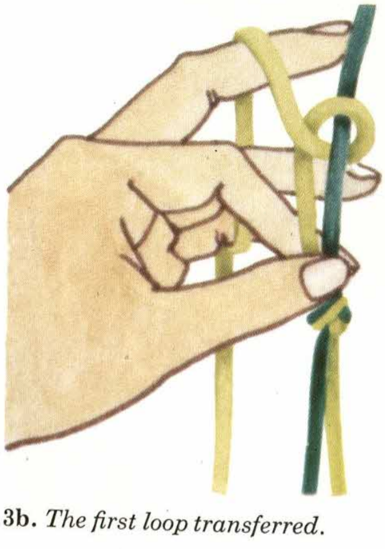
Tatted chains with large picots, worked in Twilleys Crysette crochet cotton, form this simple dress trimming designed by Mary Konior.

☐ Work the first half of the double stitch with the shorter length (fig.3a). Pull the shorter length, or push the loop with your fingers, to transfer the loop so it is formed by the longer length (fig.3b). Keeping the shorter length on the right, work the second half of the stitch with it (fig.4a) and transfer the loop to the longer length (fig.4b). Push the complete stitch along to the overhand knot.

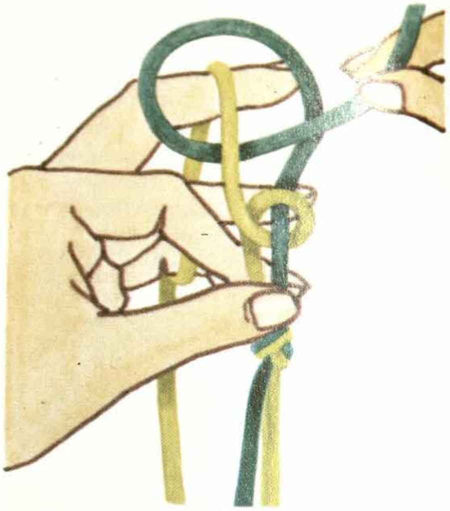


Coral Mula

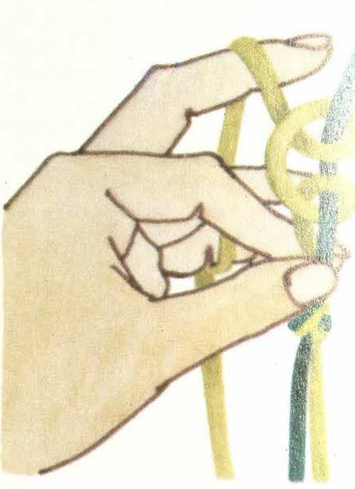
3a. *Forming the first loop.*



3b. *The first loop transferred.*



4a. *Forming the second loop.*



4b. *The second loop transferred.*

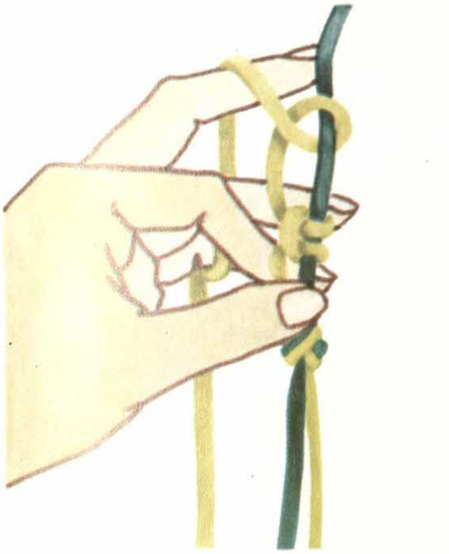
☐ Work another stitch in the same way and push along each loop when transferred to the first stitch. Continue like this for the whole chain.

Combining threads. When you are working a chain to form an edging it is usually better to use threads of the same colour because a different-coloured core would show through between the stitches. However, you could use a thicker thread for the core which would prevent confusion and would also give a thicker edge for stitching the chain to fabric.

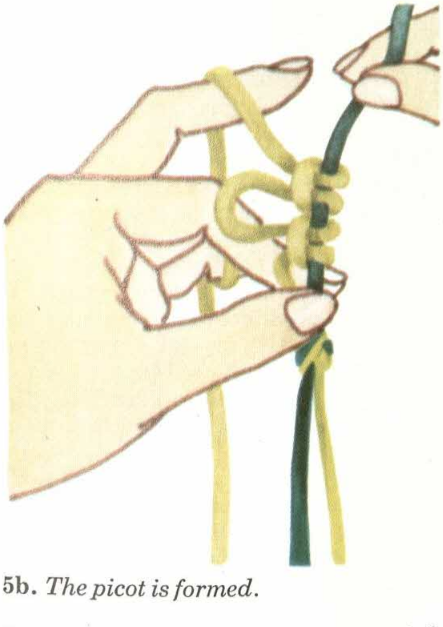
Spirals. If you work chain using one half of the double stitch only, it will form an attractive spiral effect, as shown in part of the necklace in the photograph. It does not matter which half of the stitch you work as long as you are consistent.

Picots

These make a very attractive addition to double stitches by forming loops between them. Make one double stitch in the normal way, then form the first half of a second stitch, pushing this one along to first stitch to leave a gap of 1.5cm (½″) between the two (fig.5a). Complete the second half of the stitch and then push the whole stitch along to the first one (fig.5b).



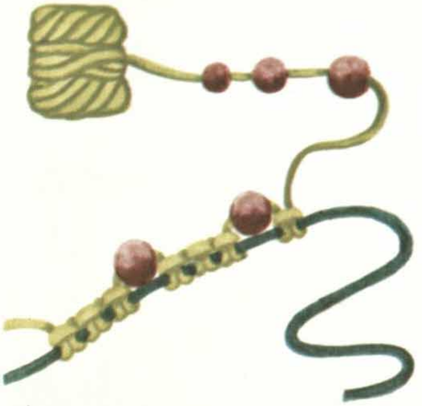
5a. *Leaving a gap between stitches.*



5b. *The picot is formed.*

You will then see that the gap left between the two stitches forms a small loop. The size of the loop can be varied by leaving a smaller or larger gap between the stitches. Any number of stitches may be worked between picots.

Adding beads. An unusual variation is to hang beads from the picots. To do this, thread the beads on to the longer piece of yarn or ball thread (knot the end to prevent the beads from sliding off). Start tatting in the normal way and, when you form a picot, slide a bead along to the part of the yarn which forms the gap between the double stitches. Work the following stitch and push it along (fig.6).



6. *Beads threaded on to the ball thread to be pushed along as required when forming a picot.*

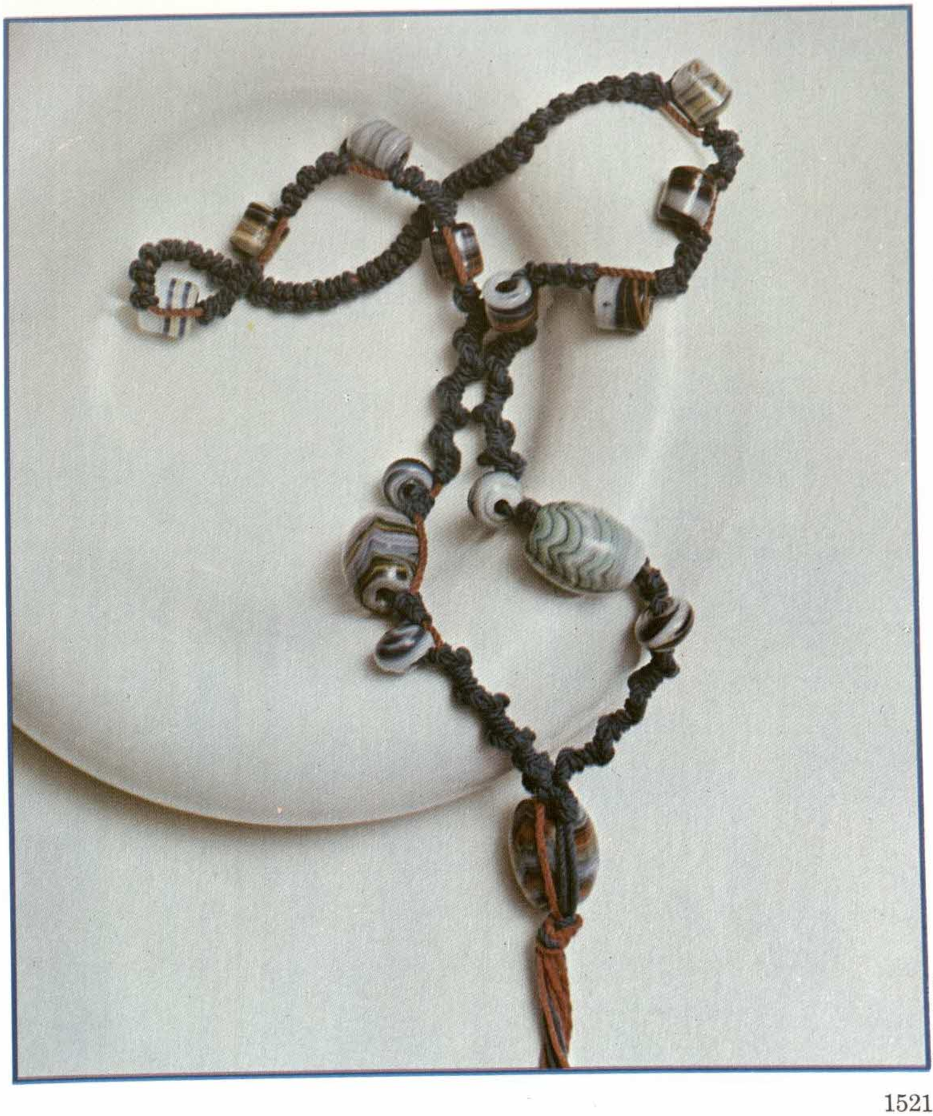
Shuttles

When you develop the technique of tatting it is easier to wind the thread on to a shuttle and use this to pass the yarn which forms the loops initially (that is, before transferring them) over the other thread which can be taken direct from the ball. These are known respectively as the shuttle thread and the ball thread.

Most shuttles today are made from plastic and are about 5cm (2″) long. It is worth looking out for old shuttles in antique shops because many of these were made from ivory or even silver, with interesting designs.

Preparing the shuttle. Place the end of the yarn into the notch at the centre of the shuttle and start winding the yarn round until the shuttle is full but not projecting beyond the edge. Cut the thread leaving a working length of about 40cm (16″).

Heavier yarns. These are not suitable for winding on to standard-size shuttles because they may damage the opening. Instead, simply wind the yarn in a figure of eight round your fingers and secure with a rubber band. It is then easy to let out more yarn as you need it.

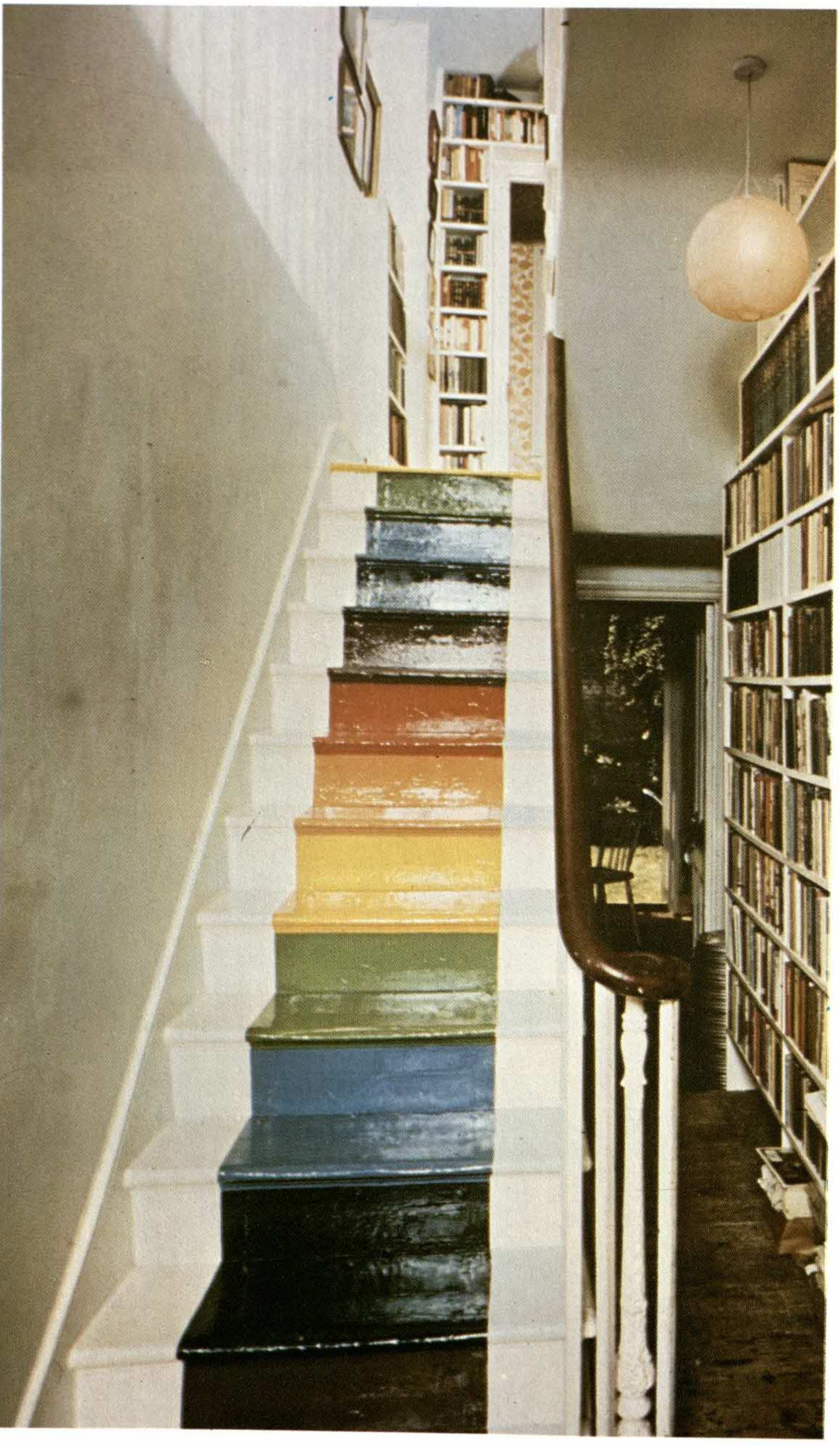


Melvin Grey

Necklace worked in macramé string is made with chain of double stitches and spirals, with beads hung from picots.

Painting on floors

Colour — paint 17



Michael Wickham

An inexpensive way to make old or unfinished floors more attractive is to paint them. Any solid colour will enliven a room but a painted design on the floor will add a more original dimension.

Painted floors are by no means a new idea. The American colonists, for instance, often used this technique and, by employing either freehand design or stencils, managed to reproduce something of the quality of the rugs they remembered from Europe. Using their memories for inspiration they made new designs which are in themselves unique.

Another advantage of painted floors is that no matter what mode of application or type of design you choose, it is one of the most economical ways to cover floors.

Suitable floors

Floors which lend themselves best to painting are ones which do not receive excessive wear. Bedrooms are better than kitchens and hallways, but all painted floors need special protective coatings of varnish or wax to protect the design from wear.

Wood floors of all kinds—wide pine boards or modern veneer—can be painted but the surface must be cleaned and any old wax removed. Old glossy finishes must be roughed up a bit with sanding so that new paint can adhere properly.

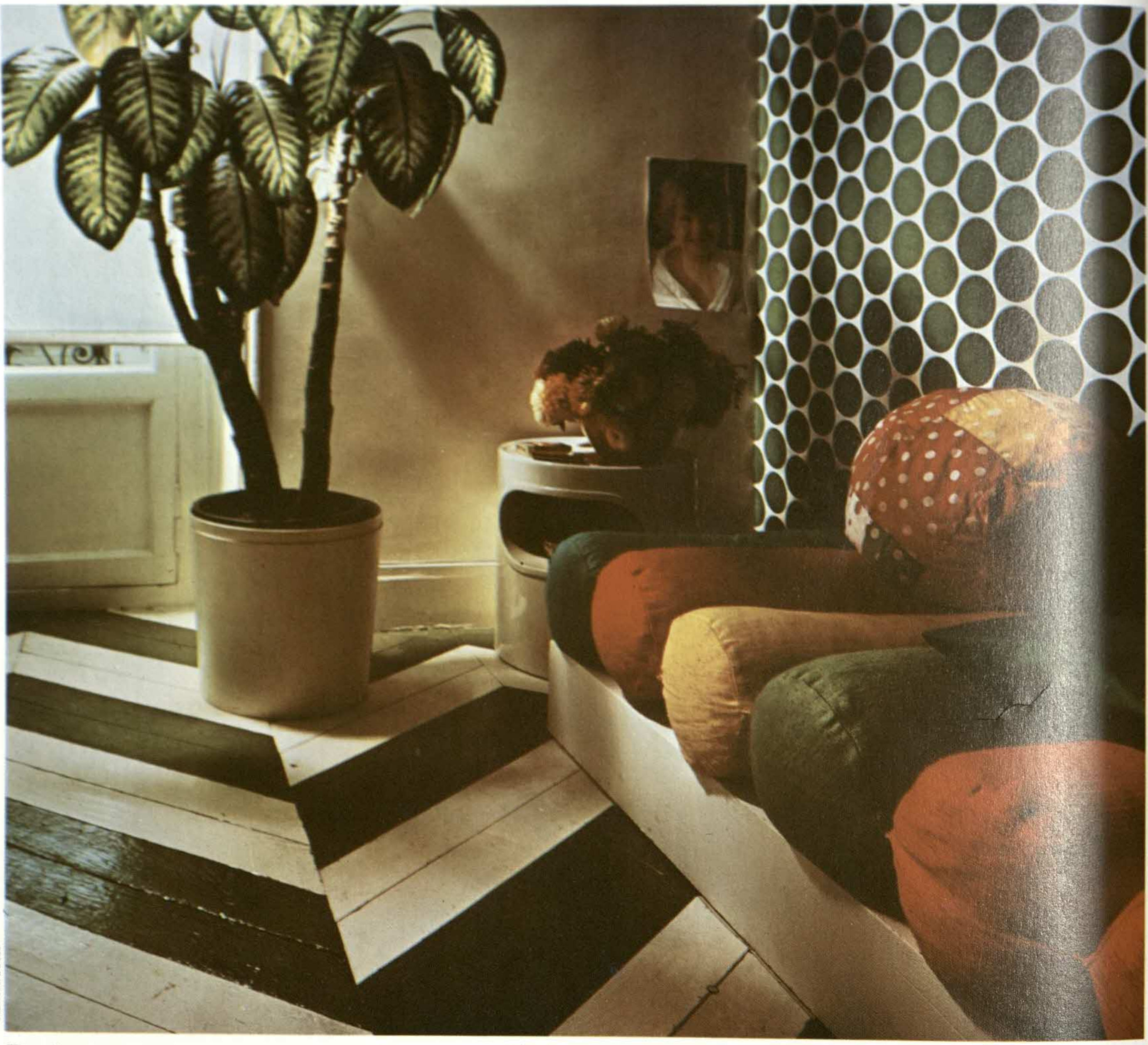
Paint and varnish

Although special gloss paints exist for use on wood floors any good quality, hard wearing enamel can be used so long as it is protected afterwards. No floor paint or finish is everlasting no matter what kind of paint is used. Floors must either be re-painted from time to time or kept covered with a clear protective coating such as polyurethane varnish or wax. For floors which have been painted with a design, varnish or wax is the best sort of protection since re-painting would be a laborious process.

Two coats of paint in each colour used is recommended even if it is applied on top of another freshly painted colour, and two coats of varnish or wax are necessary over this. If wax is used it must be renewed every six months. Polyurethane varnish lasts considerably longer but it is wise to sand it lightly and add a fresh coat once every year or two, depending on how much wear the floor receives.

Right: painted tile-like floor is copied from wallpaper. Design was enlarged four times then marked out with chalk.

Left: painted 'stair-carpets' should be kept varnished to protect against wear.



Camera Press

The unusual diagonal positioning of these floor boards has been very simply and effectively accentuated by painting them in zebra stripes.

Designs

Take care to plan your design round colours which are readily available and choose motif colours that will cover the background colour easily. In other words, the background colour should be lighter or in the same range as the motif colour. A pale shade applied over a deep background tone would need many coats to cover underlying colour.

Design ideas can come from any number of sources. Geometric patterns lend themselves particularly well to floor designs and can be made to look very modern or to resemble an Early American floor. Designs on painted furniture such as chairs or an old chest might be emphasized by using the design, or an element of it, on the floor.

Imitations of rugs are, of course, another possibility. Circular, plaited rag rugs, hooked or embroidered designs and oriental or American Indian patterns can all be copied yet will have a quality of their own when translated into paint.

Mosaic patterns and embroidery designs provide a wealth of inspiration, as do ceramic tiles. Equally, designs on furnishing fabric can be traced and transferred on to floors.

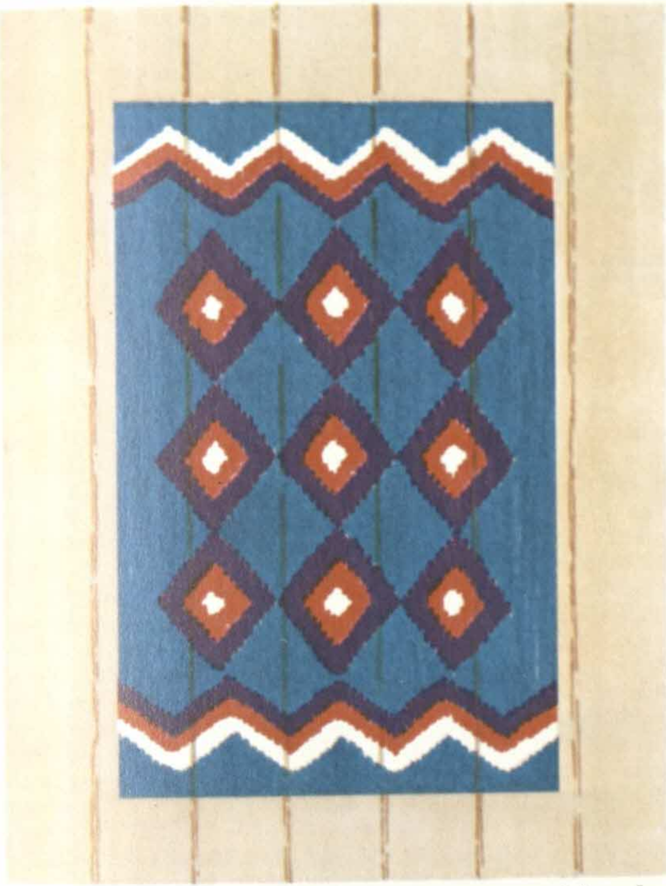
Applying designs

Designs can be applied to floors by several methods, depending on the type of design and on personal preference.

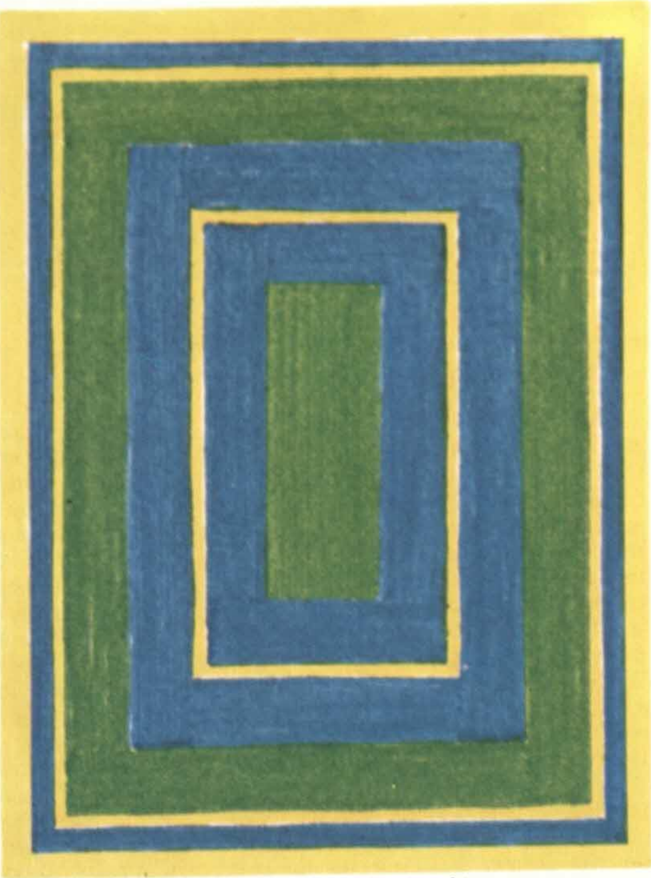
Masking the outside area of straight lines will produce a number of patterns, including geometric ones like squares and diamonds and the 'hard edge' designs characteristic of modern paintings.

Stencils and screen printing. Stencils are a traditional form of repeated floor decoration (Stencil chapter 2, page 240, gives information on applying repeat stencil motifs) but with a little more equipment the application can be made much faster by screen printing. An oil based ink is the best colour medium for screen printing in these circumstances but it is not as hard wearing as paints designed for use on floors. It is especially important therefore to seal the surface properly with a protective coating.

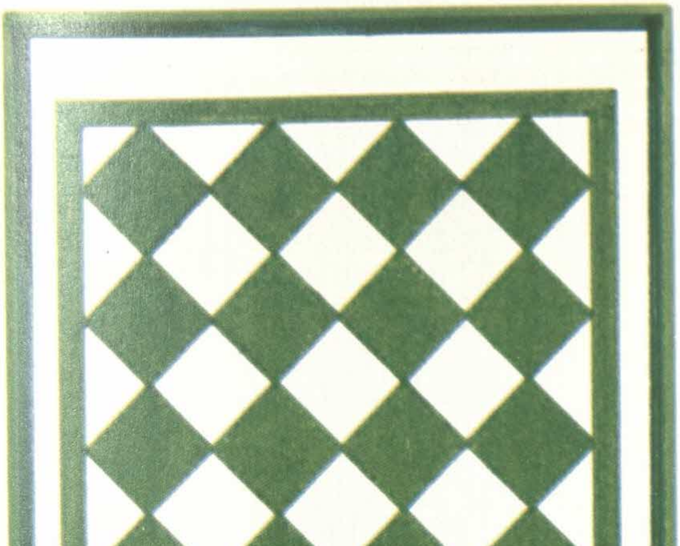
Grids. To apply repeated designs the area to be covered must be divided into a grid so that the pattern can be repeated an even number of times and each motif be properly spaced. Chalk marks will serve to make grid lines and can be brushed off after the design is applied or, if necessary, painted over.



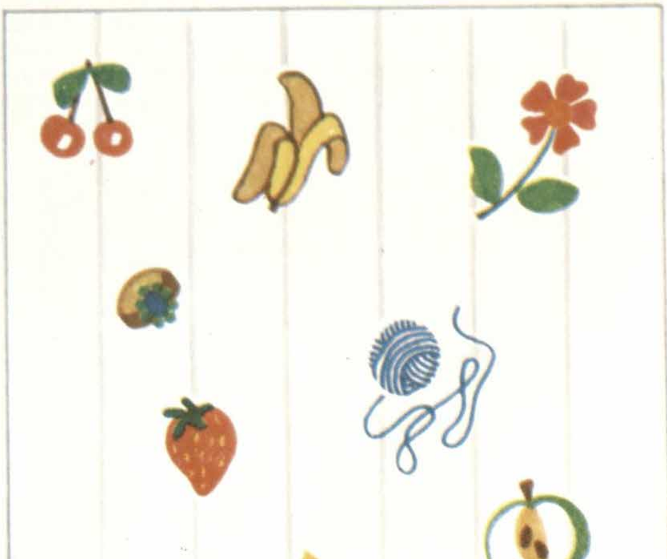
Design based on a tribal rug also exposes natural boards.



Geometric designs can be made using masking tape.



Copying tiles is an imaginative way to decorate wood floors.



Victoria Drew

Painted 'unswept' floor is based on a Roman mosaic floor.

Free form tapestry

Traditionally, tapestries were created using only the straight line technique described in making the tapestry sampler (Weaving chapters 6 to 9, pages 572, 600, 632 and 652).

However, only the purist believes that rules must never be broken and there are many interesting experiments which can be made simply by daring to try. Once you are relieved of the strictures of the straight line rule then a whole new area of tapestry design and picture making opens up.

The small tapestries shown, each 25cm x 18cm (10″x 7″), were made with the weft curving in a free fashion rather than working within a geometric grid. Without having to plan your cartoon in advance, the curving weft technique can allow you to create your tapestry on the frame, building up different areas until the whole design is formed in a spontaneous fashion.

Materials

It is not only in the curving of the weft that these tapestries break the rules. They were made on a small picture frame 55cm x 48cm (22″x 19″) with the warp wrapped around the two crosspieces. The size of the frame and the looseness of the weave compared with normal tapestry means that a lighter more attractive yarn can be used for the warp in place of the cotton or linen warp yarn usually used. A very fine string, button thread or even a mercerized cotton can act as warp.

Putting on the warp. Wind the cotton around the frame in a circular motion (fig.1). A good sett for such simple tapestries is four ends per 2.5cm (1″) so that there is ample room for experimenting with thick textural yarn. Wind the warp firmly but not too tightly as cotton does not have a great deal of elasticity. To keep the warp in place, it is a good idea to cut narrow grooves at intervals of 1.25cm ($\frac{1}{2}$″) so that each thread crosses over the frame in a groove (see fig.1).

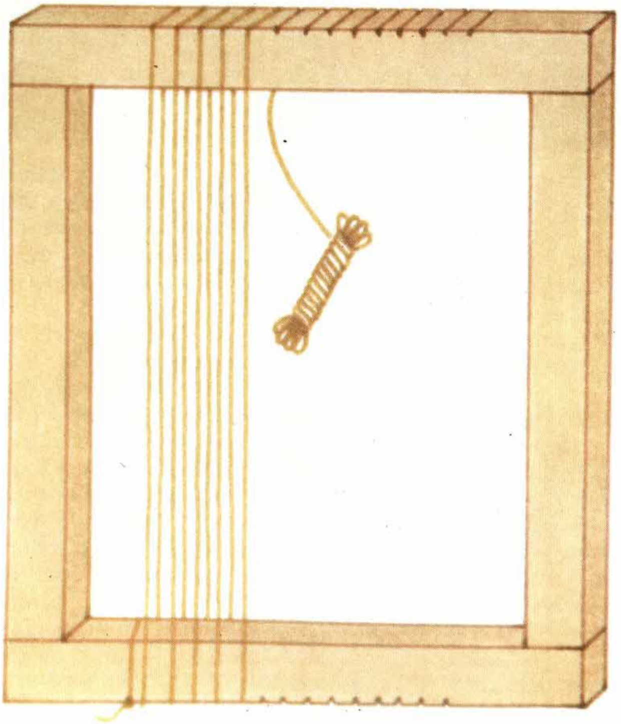
Colour of warp. In free form tapestry, there is no necessity to cover the warp completely, in fact, sometimes you may find that the warp shows in spite of beating down. It is best to choose a thread for your warp in a colour which will blend in with your general colour scheme. This will allow you to use the warp as part of your design if you wish. When winding the warp, keep an even tension as you would when weaving a traditional tapestry.

As a small frame such as this will not take cross sticks without losing a lot of warp, use a piece of firm cotton twine or string to weave one row at the bottom of your frame and tie it to each side of the frame (fig.2). This will have the same effect as cross sticks in that all the threads will be evened out and brought together ready for weaving.

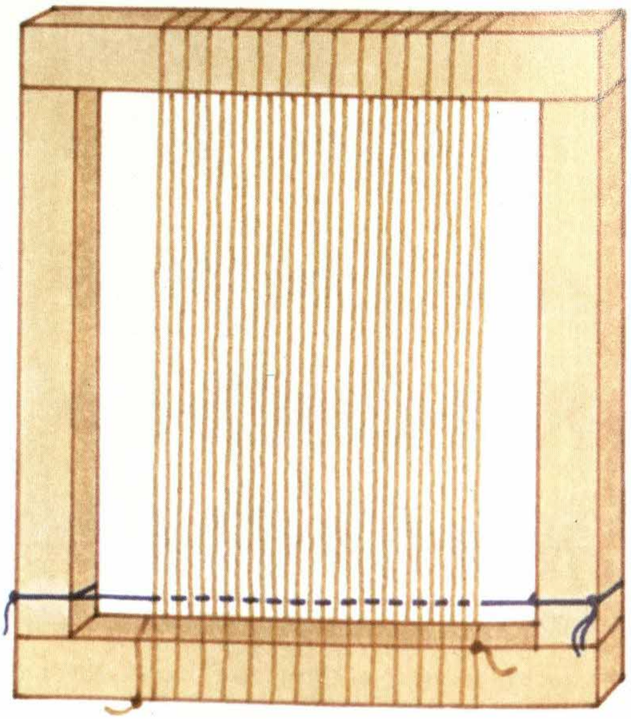
Weft. Working on such a small scale, gives an ideal opportunity for using up any scraps of yarn you may have left over from other weaving or knitting projects. Small areas of weft are worked with tiny pieces of yarn and any type of yarn can be used from rug wool to knitting wool and all sorts of fancy yarn such as bouclé and mohair. All four tapestries shown were woven using knitting wools and crochet cottons of all different sorts and colours. Texture was built up with fancy yarn to create such areas as the knobbly field effect in the Summer tapestry. Strands of silver or gold thread can be very effective and, of course, handspun yarn, raw fleece or rag strips can be added for contrast.

Because the warp is so fine, you may find it easier to use a tapestry needle.

Right: these four tapestries use the free weft technique. Designer Elizabeth Parton.

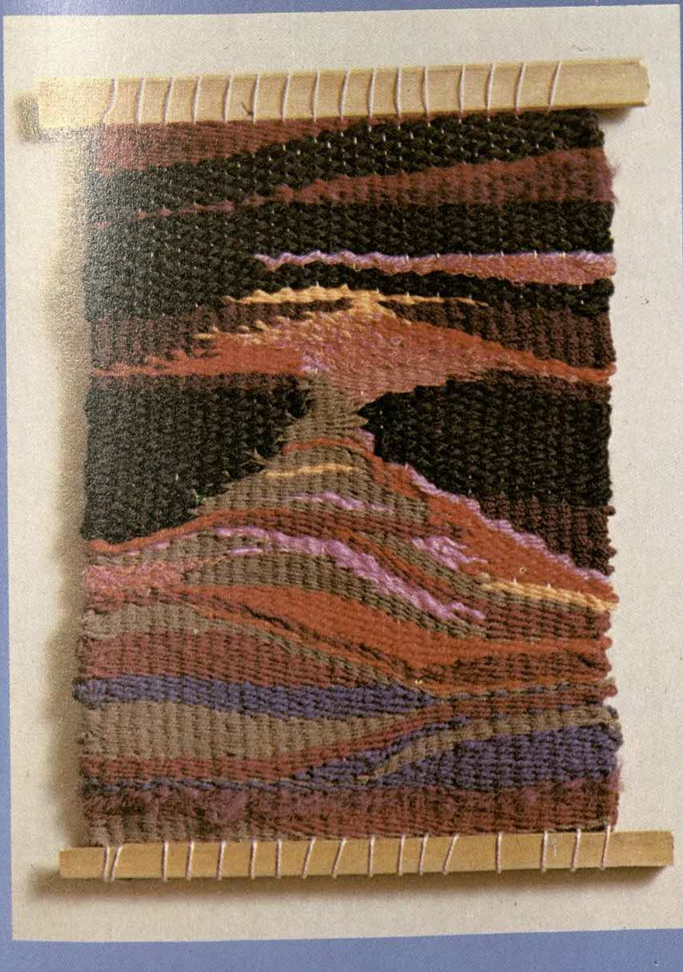


1. *The warp is wound around the small frame loom.*



2. *A piece of string brings all the threads together.*

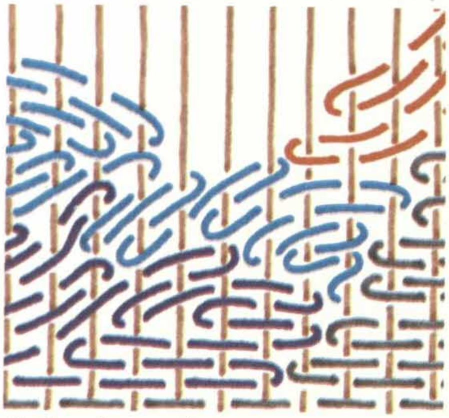
Victoria Drew



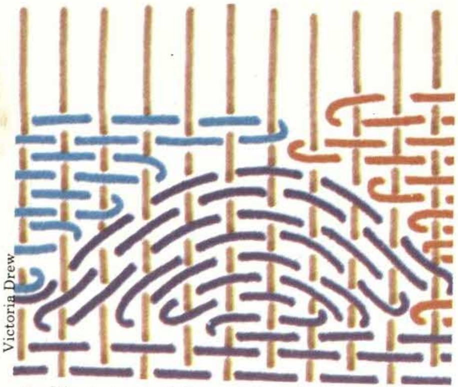
Melvin Grey

Curving the weft

Basically, the curved weft is much easier to weave than the normal straight line designs as it can be allowed to grow in small areas as you work without any prior planning. The mixing of the yarns and the free form of the weft means that weaving is a matter of constantly compensating for a build-up in one area by weaving in extra yarn in the adjoining area. As you work on an area you can change colour when and where you like as in normal tapestry but, unlike normal tapestry, a piece of weft can be curved around a woven area. No weft interlocking is necessary as the threads are taken around adjoining warp threads and no long straight joins are formed (see figs. 3 and 4). Always maintain the under/over weaving sequence as much as possible.



3. *Free form weft areas.*



Victoria Drew

4. *No interlocking is necessary.*

The firmness of your beating down can also vary the design with some areas packed down well and others much looser.

Allow enough slack on each thread for the extra journey it will have to make around the other threads and beat down firmly. You will find that because of the fineness of the yarn in relation to the spacing of the warp and the curving of the weft, the warp may be difficult to cover and may show slightly between your weft. If this happens it is a wise idea to make the specks of warp a design feature.

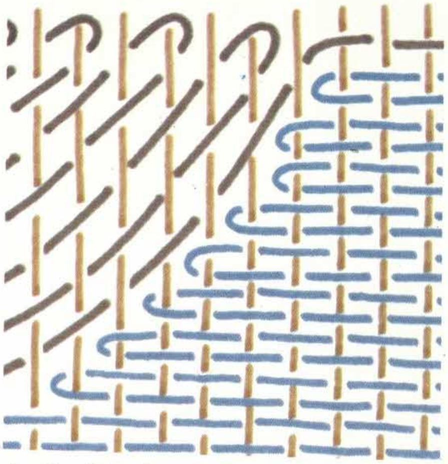
Always remember that you can only weave an area if the area underneath has already been woven.

Straight edge. A problem which often occurs when weaving in this free way is that it is more difficult to keep a straight edge. If you find that your tapestry is curving badly at the sides it is probably because you are not allowing enough slack on your weft threads to compensate for the curving as well as the usual under/over take-up.

Picture making

Curving the weft offers an ideal opportunity for creating pictorial tapestries as well as for more abstract designs. In the Four Seasons tapestries shown in this chapter, colour and shape combine to give an impression of a landscape at different times of year. This is further emphasized by the use of textured threads and the combinations of different types of wool to create a three-dimensional impression.

Because these tapestries are much more loosely woven than more conventional ones of rug wool, their use may be looked on as purely decorative. Perhaps the largest hanging that can be made with this sort of warp and weft combination would be about 60cm x 90cm (2′x 3′). However, there is absolutely no reason why you should not use a curved weft technique using conventional materials or in combination with traditional straight line techniques (fig.5). There will be no size restriction here except, of course, that imposed by the size of your frame loom.



5. *Combined straight and curved weft.*

The Summer tapestry

The tapestry illustrated opposite is only 25cm x 18cm (10″x 7″) and was woven on a picture frame.

You will need:

Small frame such as a picture frame not less than 56cm x 48cm (22″x 19″) and fairly strong in order to withstand the tension of the warp.

Ball of yellow mercerized crochet cotton or button thread.

20gm ($\frac{3}{4}$oz) of mixed knitting or weaving yarns in a blue colour range.

35gm ($1\frac{1}{4}$oz) of mixed knitting or weaving yarns in a yellow/orange colour range.

As you will need only short lengths of each colour, aim to use up scraps rather than buying a wide range of new wool. For instance, the black tractor image in the cornfield would only take about 90cm (36″) of yarn.

Try also to get hold of textured yarns such as a bouclé for the fields or white slub for clouds.

Piece of cotton twine at least 50cm (20″) wider than your frame for the cross thread.

Tapestry needle for weaving and a tapestry bobbin or ruler for beating down.

Two thin dowel rods about 22cm ($8\frac{1}{2}$″) long and 1cm ($\frac{3}{8}$″) in diameter.

Piece of muslin interfacing for backing and fabric adhesive such as Copydex.

☐ Warp up your frame as already described with a sett of four ends per 2.5cm (1″).

☐ Put in the cotton twine to bring all the warp ends together and to even out the spacing.

☐ Begin weaving with a few strengthening rows of straight tapestry.

☐ After these first few rows, you are free to weave with whatever colours or yarn you have available to create the curving strata effect of the fields. The design is created both by the colour combinations and the flow of the curves. Follow the Summer tapestry opposite as a guideline and refer to the preceding weaving hints.

☐ Two thirds of the way up your tapestry is a good asymmetrical point at which to introduce the sky. Do not forget that the sky can vary as much in colour as the land.

☐ When you have finished your tapestry, cut the warp threads near to the frame and tie them in pairs firmly around the dowel rods so that the rods are almost touching the tapestry.

☐ Pull back all the warp ends so that the knots are pushed to the back of the hanging and the dowel rods fit closely to the tapestry.

☐ To finish off the back of the hanging cut a piece of interfacing to the size of the tapestry and cover one side with adhesive. Stick the interfacing to the back of the hanging catching all the warp ends under it. This will not only tidy up the reverse side of the tapestry but will also give it some extra weight so that it hangs well when on a wall.

Small pictorial tapestries make stunning wall hangings as they combine texture with colour. Free form weft is ideal for such decorative hangings.

Melvin Grey

Lavend

Colourful wall lamp

Paper 39

When you want unobtrusive lighting effects, a wall lamp is often the answer. A wall lamp can give mellow, diffused light with no trace of harshness to tire the eyes—ideal for using when watching television, for creating a welcoming atmosphere in the entrance hall or for adding softly lit warmth to dark corners or poky corridors.

An added advantage, if space is at a premium or you wish to create an uncluttered look, is the fact that wall lights take up no floor or table space.

The type of wall light described here has all these advantages plus one more; designed like an abstract picture, this lamp doubles as a decorative wall hanging and source of light.

To make a wall lamp

This lamp is simply made up of squares of mounting board (fig.1) mounted on to hardboard. The finished size is 64cm (24″) square and about 18cm (7″) deep. V-shapes cut into the board are purely decorative and may be included or omitted as you wish. Colours can be subtly graduated or contrasting to suit your taste and decor.

You could adapt the instructions to make a circular or diamond shaped wall lamp, or use irregular rounded shapes cut from blue, black, yellow, grey and purple board to create the impression of sunlight peeping out from behind a bank of clouds.

You will need:

A square piece of hardboard about 5mm ($\frac{3}{16}$″) thick, each side measuring 64cm (25″).

A square piece of wood 15mm ($\frac{5}{8}$″) thick, each side measuring 10cm (4″).

Matt white paint, and a paint brush.

A batten lamp holder, electric light flex and a plug.

25-40 watt small, spherical light bulb.

Drill, screwdriver and saw.

Two 38mm ($1\frac{1}{2}$″) roundhead screws with matching Rawlplugs.

Two 13mm ($\frac{1}{2}$″) screws.

Square pieces of mounting board in five colours: one piece with sides measuring 54cm (21″), one piece with sides measuring 45cm ($17\frac{1}{2}$″), one piece with sides measuring 36cm (14″), one piece with sides measuring 27cm ($10\frac{1}{2}$″), and one piece with sides measuring 18cm (7″).

Velcro 10cm (4″) long and 2.5cm (1″) wide.

Tape rule, scalpel, pencil, ruler.

25mm x 25mm (1″x 1″) wood, 60cm (25″) long.

Sandpaper.

PVA adhesive, such as Evo-stik woodworking adhesive.

☐ Stick the small square of wood on to the centre of the hardboard.

☐ Paint wood and hardboard with white paint and leave to dry thoroughly.

☐ Drill a hole through the centre of the wood and thread electric flex through the hole.

☐ Attach the flex to the lamp holder and fix the holder to the wood with two 13mm ($\frac{1}{2}$″) screws (fig.2).

☐ Make two keyhole shaped holes in the hardboard. These are for hanging the lamp on screws in the wall, and should be either side of and above the wood.

☐ Drill two holes in the wall to take the 38mm ($1\frac{1}{2}$″) screws in positions that correspond with the holes in the hardboard. Plug holes and partly insert a roundhead screw in each.

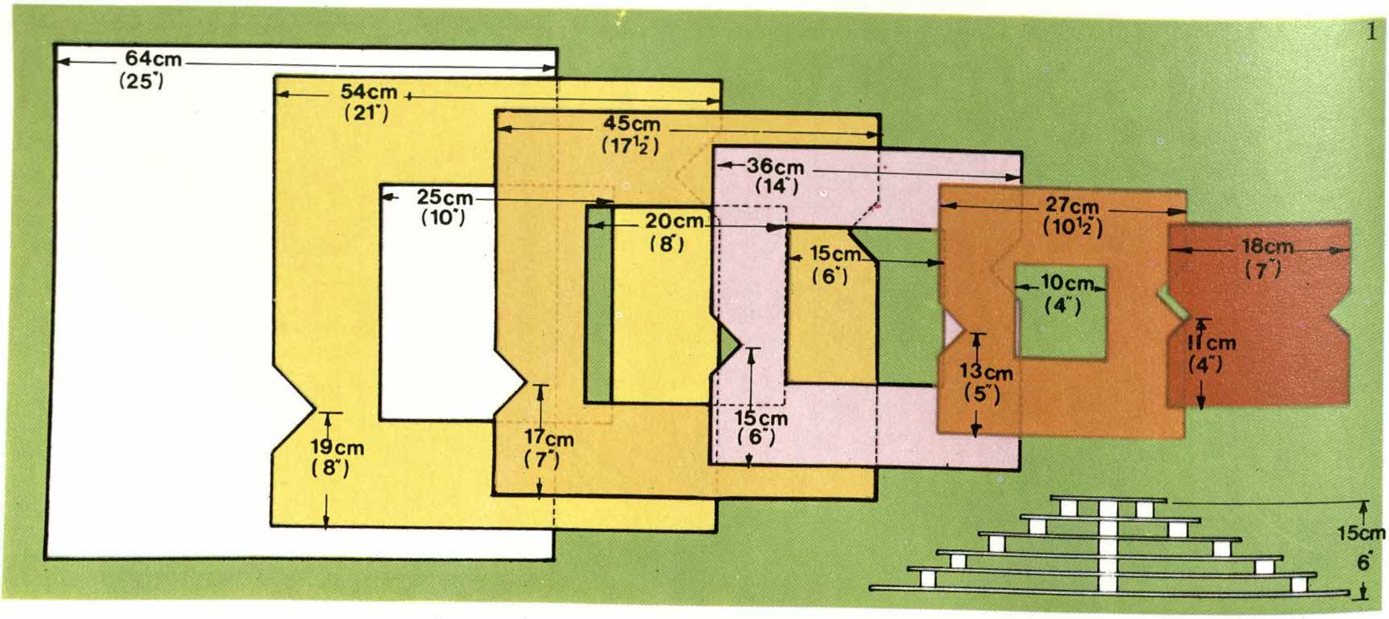
☐ Hang the hardboard panel on the wall.

☐ Fix a suitable plug to the loose end of the flex, place the bulb in the holder and plug into a power point. Switch on to test your wiring is correct. Switch off again, unplug, remove the bulb and lift the hardboard panel off the wall.

☐ Using a scalpel cut out a central square from four of the five pieces of coloured mounting board, as shown in figs. 1, 3 and 4. Cut V-shaped notches if desired.

☐ Saw the wood strip into 20 pieces of equal length—about 3cm ($1\frac{1}{4}$″). These blocks will be used as spacers and supports between each layer of the lamp. Sandpaper the sawn edges to smooth them if necessary.

☐ Stick four pieces of wood on to the front of the hardboard at equidistant points which will be hidden by and support the first, largest, piece of mounting board. Be sure to locate them neither too close to the edge of the hardboard nor in the central 28cm sq. (11in sq.).



Nick Williams

Neil Lorimer

The lamp is also an unusual wall decoration. Designed by Neil Lorimer.

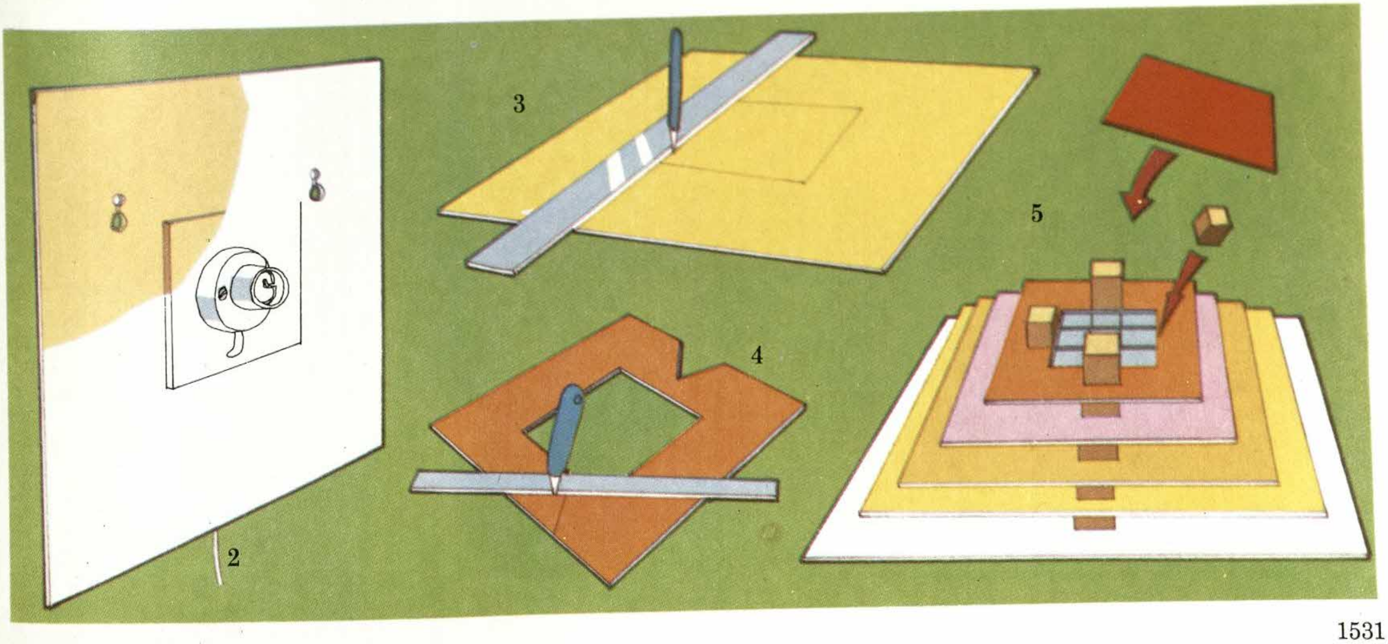
☐ Stick four pieces of wood on to the fronts of each of the first, second, third and fourth pieces of coloured mounting board, placing the wood spacers about 9cm ($3\frac{1}{2}''$) from outer edges of the board in each case.

☐ When the wooden spacers are dry and firmly stuck, build up the coloured lamp by sticking all the pieces of mounting board together except the last smallest one (fig.5).

☐ Spread adhesive on the raw ends of the wooden blocks on the hardboard and stick the four pieces of mounting board on top.

☐ Cut Velcro into four 2.5cm (1″) pieces and separate its two strips. Glue one piece of Velcro on to each of the four spacers. Glue the four corresponding pieces of Velcro to the underside of the fifth and last piece of mounting board, locating them so that they will fasten the board to the spacers.

☐ Hang the lamp on the wall using the prepared wall screws and put a bulb in the socket. Attach the top piece of mounting board. Insert the plug in the power point, switch on and enjoy the soft glow of your picture lamp!



1-5. *Pieces of coloured card are mounted on hardboard. The squares can be cut with or without the V-shaped notches.*

Frame tops for coffee table

Making the underframe in the previous chapter is not difficult. The important thing is to measure and mark out the timber carefully and to work to the guidelines.

The top is also simply constructed and the size depends entirely on the inlay, whether it is a tapestry, collage or a selection of tiles. The dimensions of the underframe are such that it will hold a top with sixteen standard tiles 15cm (6″) square. The chipboard is fractionally larger than the required area to allow for slight variances in tile sizes. Any crevices showing after the tiles are placed in position are filled with grout.

The tile top

The frame around the chipboard is made with mitre joints but if you find these difficult, butt joints (Carpentry chapter 15, page 1099) are equally suitable. The materials listed will make a top about 61.5cm (24¼″) square.

You will need:

Softwood 25mm x 12mm (1″x ½″), 275cm (9′) long—cut into four equal lengths.

19mm (¾″) chipboard, 61.5cm (24¼″) square—if you already have the tiles, place them in position, measure them, and make any necessary adjustment to the size of the chipboard when purchasing it.

16 tiles 15cm (6″) square, tile adhesive and grout.

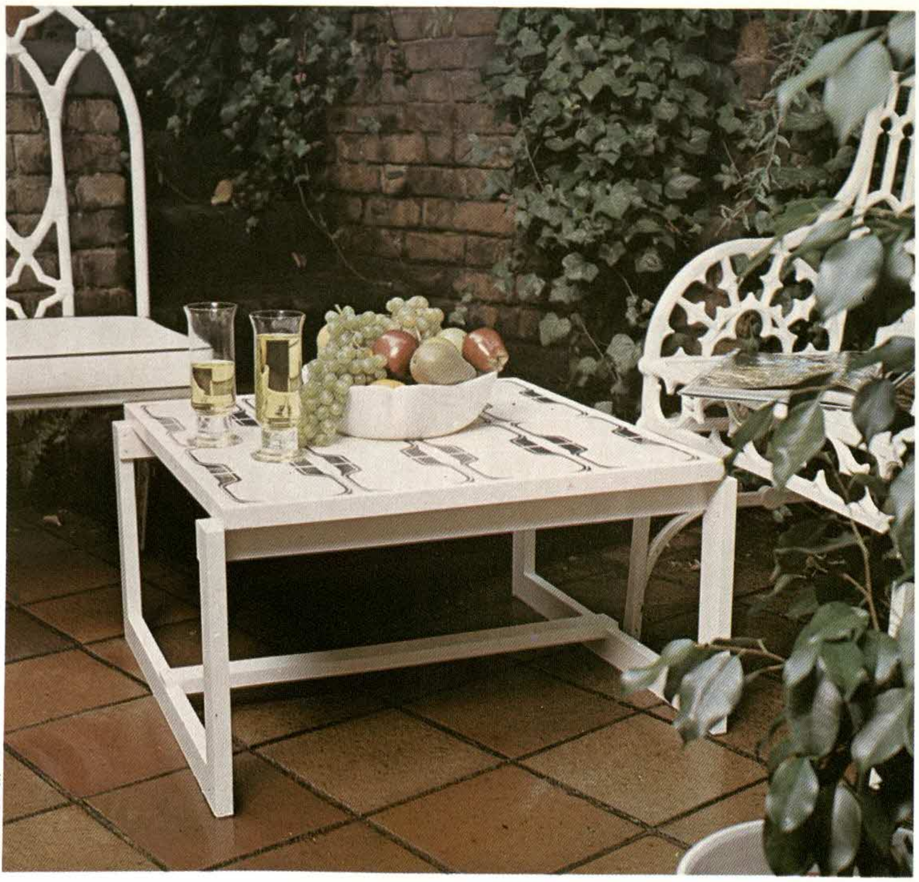
Tools as for previous chapter.

Hardware remaining from previous chapter, ie panel pins and screws.

Woodworking adhesive, woodstain or varnish of your choice.

Right: the underframe fitted with a top to make a chess-board. The frame around the chess-board is constructed like a picture frame.

Melvin Grey

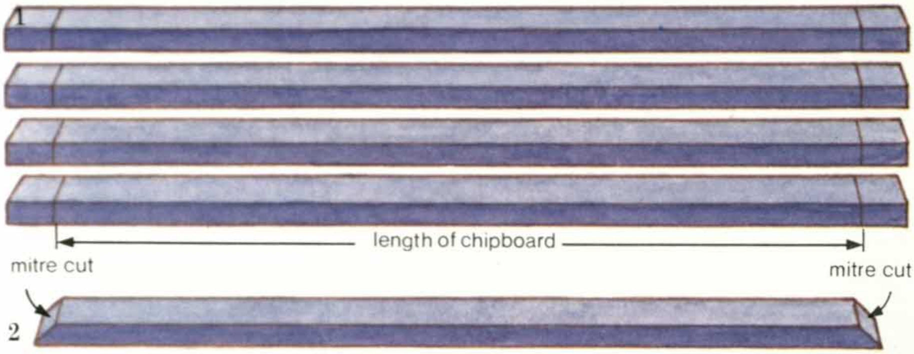


David Levin

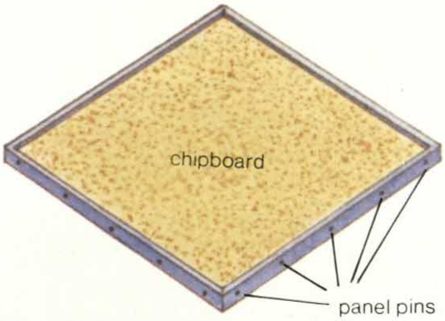
Above: the underframe with a top inlaid with tiles. Designer Ron Kidd.

1. Measure the length of the chipboard, say 61.5cm (24¼") and mark this length on to the four pieces of timber. Start measuring 2.5cm (1") from the ends to allow for the mitres.

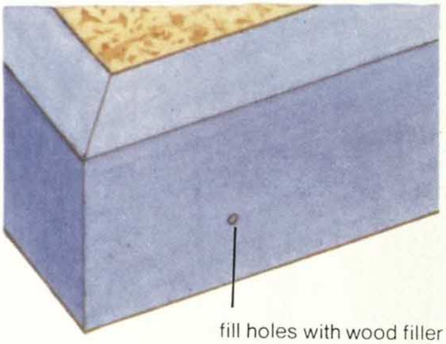
2. The lengths marked out will form the inside of the frame. Make the mitre cuts on the waste side of marks.



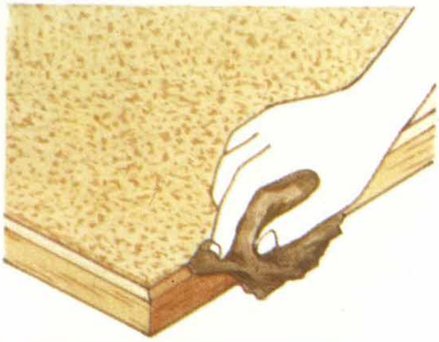
3. Assemble and attach the four pieces of timber around the chipboard. To do this glue the strips and secure them with panel pins set below wood surface.



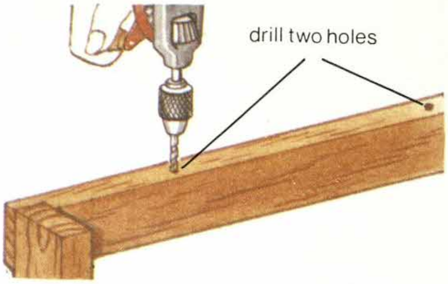
4. Fill pin holes with wood filler or plastic wood and finish with fine grade sandpaper when dry.



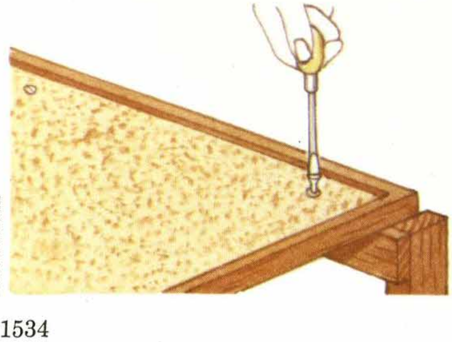
5. Apply polyurethane varnish or wood stain (as for the underframe) to finish. Cover the wrong side of the chipboard with polyurethane varnish.



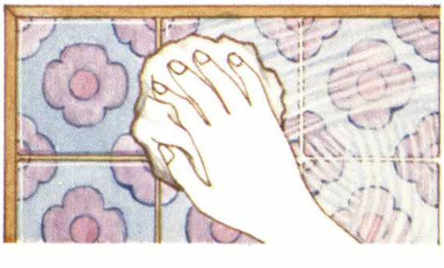
6. Drill four holes in the chipboard so that two coincide with each of the two upper cross rails. Mark the cross rails where the holes are and drill pilot holes about 13mm (½") deep into the cross rails.



7. Position the chipboard top on the underframe and secure with screws.



8. Stick the tiles in position with the tile adhesive and, after 24 hours, grout the tiles. The grout can be stained the same colour as the table.



Alternative tops

The top for the underframe can be varied in size. A large top, not necessarily square can also be made. Glass can be placed in the frame or use plate glass to cover the frame.

Collages and tapestries. If a collage or tapestry is mounted on to a suitable backing board the chipboard base will not be necessary. Make the frame to fit around the backing board, remove the tapestry or collage and secure the backing board to the underframe. Replace the tapestry or collage and attach the frame with panel pins to the

Below: a display table top used to house a collection of shells.

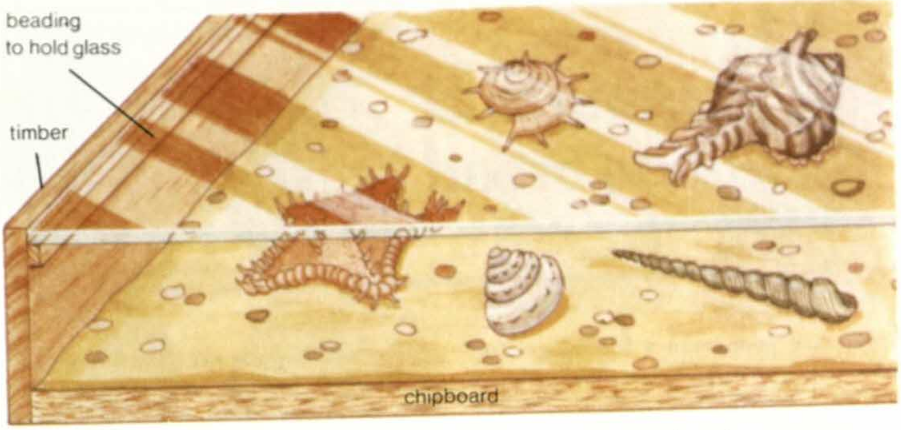
Paul Williams

backing board. This makes the top permanent and you might prefer to use chipboard and lay the tapestry or collage on top of it so that you can change the inlay if you like.

Complete all construction work before you have glass cut for the top.

Display table tops. A frame can be built up to hold three-dimensional objects (Carpentry chapter 15, page 1100). A simple way of doing this is to use timber, say 75mm x 25mm (3"x 1") softwood, with a strip of beading added to hold the glass (fig.1).

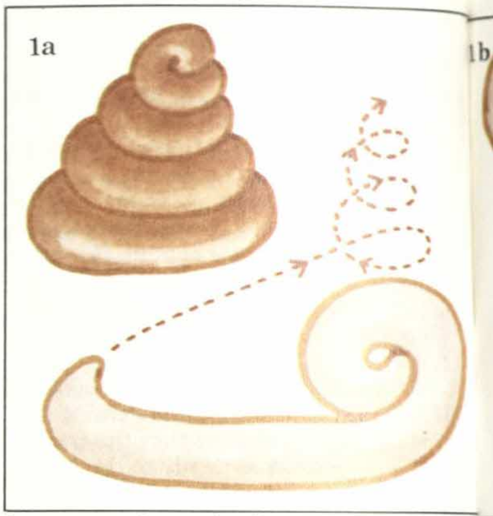
The frame does not have to be square. If the top overlaps the underframe and it is oblong make sure that the underframe is secured centrally to the top.



1. *Cross-section of top showing beading in position to support glass top.*

Melvin Grey

Shaping and baking bread



Bread has been man's basic food for over 5000 years and it seems that the essential characteristics of bread have changed little since early days.

The ancient Egyptians are credited with the discovery of how to leaven bread. Techniques for raising dough spread rapidly but did not supersede the older methods of making unleavened bread. Flat cakes of unleavened bread were widely used right through the Middle Ages. These breads, known as trenchers, served instead of plates or dishes for cutting meat and, when the meat had been eaten, those who had 'true trencherman appetites' consumed the trenchers too.

Bread has always been associated with fertility—of crops and of women. It used to be common practice to leave in the fields specially shaped breads as offerings to the gods; a ritual reflected in the baking of special loaves for harvest festivals today. Intricately moulded bread figures were also baked to celebrate weddings. Tiered cakes decorated with good luck charms act as substitutes in many countries today but special breads remain essential to nuptial feasts in some areas.

By and large, in this age of mass production, the practice of home baking our daily bread has been abandoned; and it has become increasingly difficult to find bakeries that offer a wide selection of truly fresh breads.

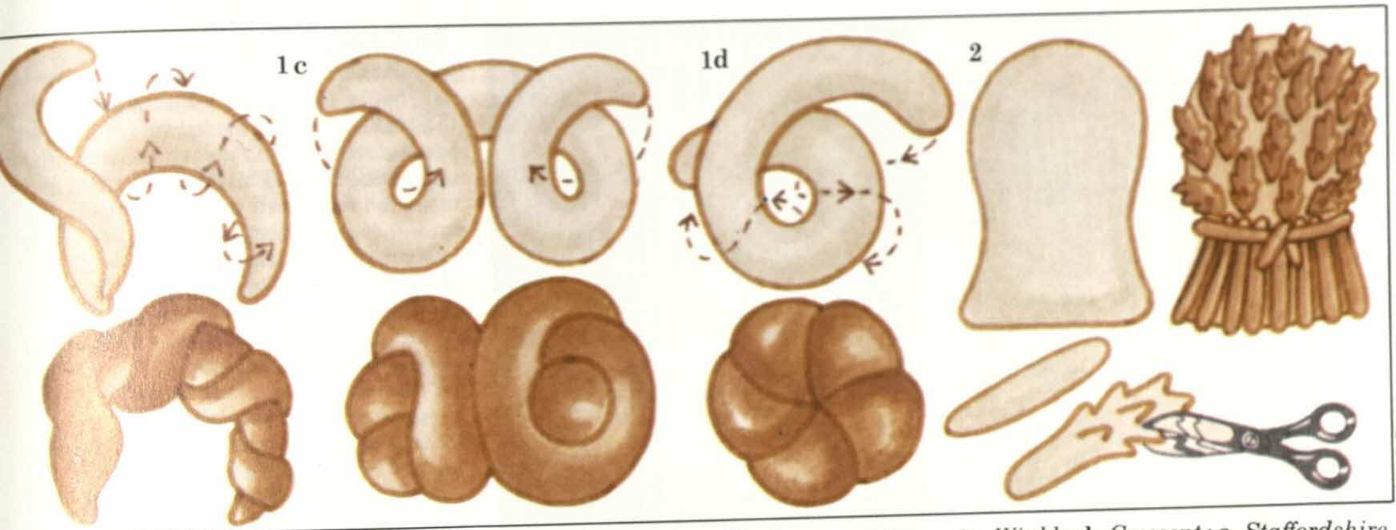
The sandwich or tin loaf—plain or sliced and wrapped—predominates. It is a convenience for busy people, but the traditional art of home-baking deserves reviving—for special occasions if not daily enjoyment.

Bread making is not difficult. It is a basic and very satisfying field of cookery—and you don't need any special equipment.

Shaping and moulding

One of the many pleasures to be discovered in bread making is the number of shapes you can make. Not only are

Roger Philips



1a. *Winkle;* **b.** *Crescent;* **c.** *Staffordshire knot;* **d.** *Rosette roll.* **2.** *Wheatsheaf.*

the aroma and taste of home-made bread very appetizing but your breads can look more interesting than the shop-bought varieties.

A conventional loaf tin is not necessary. All sorts of other moulds can be used—pudding basins, savarin and ordinary cake tins, jelly moulds and flower pots.

Choose a container that is ovenproof. Bold shapes are the best. A mould with strongly defined turret shapes will produce beautiful and unusual looking bread, but some mould shapes are too subtle to transfer.

Containers are always half-filled with dough so a container that holds 1 litre (2 pints) of liquid will need about 400gm (1 lb) dough. A 10-12cm (4-5″) flower pot will also make a 400gm (1 lb) loaf.

Loaf tins and containers should always be greased before filling with dough. Clay is a very porous surface so it is wise to rub a well cleaned flower pot inside and out with a generous coating of lard or oil and bake it empty in a hot oven for 20 minutes or so. Do this at least twice before making the bread.

You can also enjoy using your creative skills to shape dough by hand. Some popular loaf shapes are described below but there is no reason why you should not make miniature versions—using about 50gm (2oz) of dough to make delightful individual rolls.

A Coburg is a simple dome-shaped loaf, with or without a cross slashed into the top with a sharp knife.

A cottage loaf consists of a small round on top of a larger one. A floured wooden spoon handle is pushed through the centre to stick them together.

A plaited loaf or cholla is made from three or more strands of dough plaited like a pigtail and pinched together at the ends. (Cholla is made with an enriched sweet dough—described in the next chapter.)

A crown loaf is really an arrangement of rolls: usually five balls of dough grouped in a circle with a sixth in the centre of the ring. A greased 15cm (6″) flan ring or sandwich tin is used to hold the ring shape during proving and baking.

A clover leaf loaf is also made with smooth balls of dough, three of them touching at one point.

Home-made bread fresh from the oven. From left to right: plaited loaf, Coburg, cottage loaf, flowerpot wheatmeal bread, tin loaf, and cob loaf. In the foreground, a selection of rolls and a crown loaf.

Rolls. There is a special appeal about prettily shaped individual rolls. They are fun to make and quicker to bake—added attractions for the cook. Simple round rolls and bridge rolls are always welcomed for breakfast, lunch tea or dinner but fancy shapes look even more inviting (fig.1).

Dough can be made into flat heart shapes—moulded by hand or, to retain shape better, cooked in greased heart shaped biscuit cutters placed on a floured baking sheet. Strips and balls of dough make added decoration.

Intricate dough figures and pictures can also be moulded by hand. (Use traditional bread dough with only half the normal quantity of yeast for this sort of bread sculpture.) The giant wheatsheaf loaf, traditionally made for harvest festival, looks enchanting in miniature—as a 400gm (1 lb) loaf or 100gm (4oz) rolls.

Cut a flat keyhole shaped piece of dough, superimpose strips for stalks, add pieces snipped with scissors to represent wheat ears, and tie round the waist as shown (fig.2).

Glazes and finishes

Dusting the top of dough with flour just before it goes into the oven is the usual way of giving white bread a crusty look.

Brushing with salt water is more often used on brown breads and also helps give a crisp chewy crust.

Beaten egg, egg white alone, and milk are other alternatives. Egg in particular gives a lovely shiny finish.

A shiny glaze can be increased by repeating the liquid wash half-way through cooking time.

Bread also looks attractive when topped with a scattering of any one of the following: rolled oats, cracked wheat, crushed cornflakes, caraway, sesame and poppy seeds, and crushed block salt.

Notes on ingredients

Flour. The best flours for bread making include a high percentage of hard wheat. These have a high gluten content which produces a more elastic, springy dough than soft-wheat flours. Strong plain white flour can be bought from many stores and supermarkets, but it is sometimes necessary to go to a health food shop to find wheatmeal and other flours.

Yeast is a traditional leavening agent. It is a living cell which gives off gas as it grows. When yeast is mixed into dough, this gas causes the gluten in the flour to expand, thus raising the dough. Fresh yeast feels cool and putty-like to touch. It is creamy-grey in colour and crumbles easily. It is highly perishable and can be kept only for 4-5 days in an air-tight container in the refrigerator. Although available from some bakers and health food shops, fresh yeast is becoming increasingly difficult to buy for domestic use.

Dried yeast in granule form (not brewers' yeast) is easily obtained from many grocers and pharmacies. Dried yeast can be kept for up to 6 months in an air-tight tin in a cool place because the yeast cells are inert and will not become active until mixed with warm liquid. If in doubt as to how old dried yeast is, test before baking. Dissolve half a teaspoon of sugar in quarter of a pint of warm water. Sprinkle in 2 teaspoons of yeast. If it does not froth up within 15 minutes, discard.

15gm (½oz) dried yeast is equal in strength to 25gm (1oz) fresh yeast.

Sugar provides food to make the yeast grow and also adds flavour to bread. When dried yeast is used, some sugar is dissolved in the yeast mixture. When fresh yeast is used, the sugar is mixed with the dry ingredients.

Salt gives flavour to bread and prevents yeast from fermenting too quickly. Always mix salt with dry ingredients.

Liquids. Moisture is provided by water or milk, or a mixture of the two. The proportion of liquid to dry ingredients in bread making is usually 250ml per 450gm (½ pint per pound) of flour. Eggs, when used, are counted as liquids for the purpose of this calculation.

Lard, oil, butter and eggs. Fat enriches doughs and improves the softness and colour of the crumb. The bread also stays fresher. Adding eggs produces a richer bread.

Ascorbic acid is sometimes dissolved in the yeast liquid for quick or short-time doughs. This speeds rising the dough and thereby reduces the overall time of bread-making. Ascorbic acid (vitamin C) tablets are obtainable from pharmacies. If unavailable, one teaspoon of freshly squeezed lemon juice may be used instead.

Basic techniques

Quick or short-time doughs use a balance of ingredients which is slightly different from that used in traditional yeast doughs. This means they require one rising only. The dough is therefore moulded or placed in tins before rising and the processes of second kneading and proving are omitted.

Dissolving the yeast. When using dried yeast, always dissolve a little sugar in the liquid first. The liquid must be warm—ideally 38°C (100°F) but never very hot as high temperatures can kill yeast cells. Sprinkle the dried yeast on top and leave in a warm place for ten minutes or until frothy and granules are dissolved, then add to the dry ingredients.

More fresh yeast is used—15gm (½oz) dried yeast is equivalent to 25gm (1oz) fresh yeast. Crumble fresh yeast into a mixing bowl or measuring jug. Use a fork to cream in the liquid (warm for a quick rise, cold for an overnight rise). Add to the dry ingredients as soon as dissolved.

Mixing the dough. Place the dry ingredients in a large bowl. Add the yeast liquid and any other liquids all at once. Use a wooden fork or spoon or your hands to mix quickly to a dough so that the sides of the bowl are quite clean. If the mixture is too sticky add a little extra flour; if too dry, quickly knead in a little more liquid. Turn on to a lightly floured board.

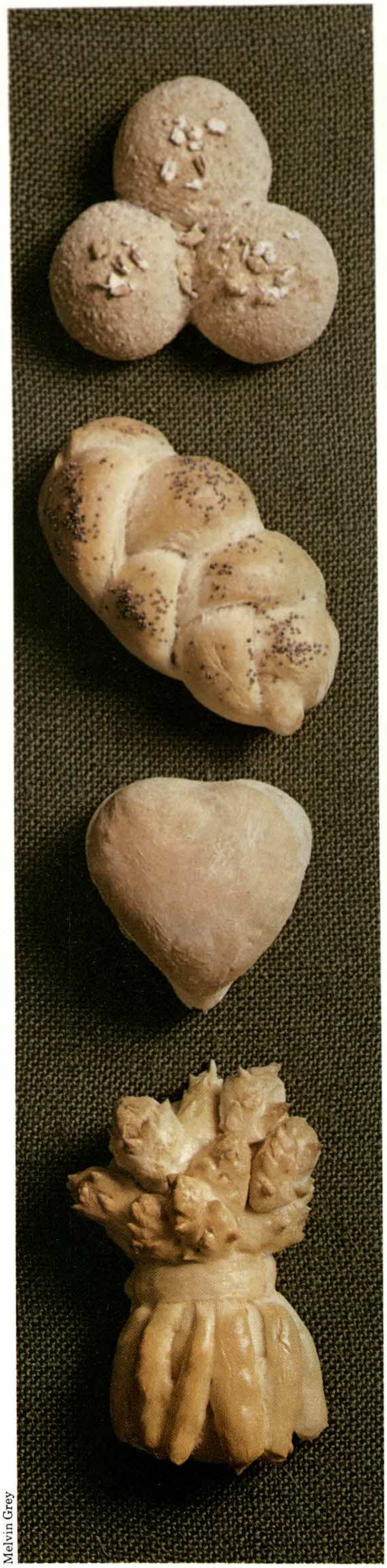
Kneading is necessary for all yeast doughs to strengthen and develop the dough so that you get a good rise.

Fold the dough over on to itself towards you. Then push it down and away from you using the heels of your hands. Give the dough a quarter turn. Repeat all three movements again and again, developing a rocking movement. After about ten minutes the dough will feel firm and elastic.

Rising. All yeast doughs must be risen at least once before baking to allow time for the yeast to work.

Cut the dough into pieces of suitable weight for the loaves or rolls you wish to make—450-900gm (1-2 lb) is usual for loaves and 50gm (2oz) for rolls.

When using a traditional bread recipe, place the balls of weighed dough in a lightly oiled polythene bag and tie loosely (polythene is better than a damp cloth which soon dries out). Rising time will vary according to temperature. Loaves may take 45-60 minutes in a warm place—32°C (90°F)



Melvin Grey

Wheatmeal clover leaf is brushed with salt water and sprinkled with cracked wheat. Plaited roll in short-time white dough uses milk wash and poppy seeds. Heart-shaped roll is baked in a biscuit cutter. White bread wheatsheaf uses half yeast quantity, and is glazed with egg.

and rolls 30 minutes; 1-1½ hours for loaves and 45 minutes for rolls at room temperature—18-21°C (65-70°F); 6 hours for loaves and 3 hours for rolls in a cold room or larder; and up to 12 hours in a refrigerator. When time permits, allow a slow rise as this controls yeast growth and produces an excellent bread which keeps well.

When using a quick or short-time yeast dough recipe, shape the weighed balls of dough and place on a floured baking sheet or in loaf tins. Cover with lightly oiled polythene to prevent the formation of a skin and loss of heat. Leave to rise to double size for about 30 minutes in a warm place—32°C (90°F) or 40-60 minutes at room temperature—18-21°C (65-70°F).

Second kneading. After rising, all yeast doughs other than quick or short-time breads need to be 'knocked back' and proved—in effect given a second kneading and a second rising period.

If the dough has been given a slow rise in a cold place, let it breathe at room temperature for 15-20 minutes before giving it the second kneading, shaping and proving.

Punch your fist into the centre of the dough and fold the edges towards the centre. This will break up gas pockets and make available a new supply of oxygen for the yeast.

Knead the dough for 2-3 minutes, then shape the dough.

Proving. Bread tins half-filled with dough or moulded bread shapes on a floured baking sheet are covered with lightly oiled polythene and left at room temperature while the dough continues to rise (about 30-40 minutes for rolls and 1-1½ hours for loaves).

Baking. Remove the polythene covering, dust the rolls and/or loaves with flour or glaze. Bake in the centre of a preheated oven as specified in the recipe. When cooked, loaves will have shrunk slightly from the sides of the tin and sound hollow when tapped on the base.

If you want a very crusty loaf, turn the cooked bread on to a baking sheet and bake for a further 5-10 minutes.

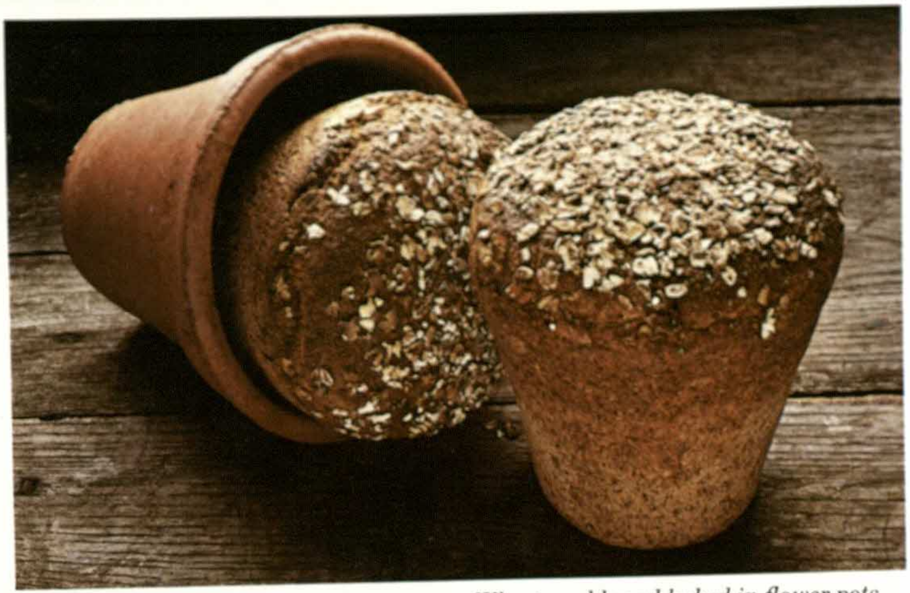
Traditional white bread

For the practical reason that fresh yeast is often difficult to obtain, this recipe and the ones that follow specify dried yeast. If you use fresh yeast, use double the weight quoted for dried yeast.

This recipe makes enough dough for 18 rolls or 3 loaf tins measuring 20cm x 10cm x 6cm (1 lb tins).

You will need:

1 teaspoon sugar.
2 teaspoons (¼oz) dried yeast.
350ml (14fl.oz) warm water.
600gm (1½lb) strong, plain white flour.
2 teaspoons salt.
15gm (½oz) lard, or 1 tablespoon corn oil.



Roger Philips

Wheatmeal bread baked in flower pots makes attractive and unusual loaves.

☐ Dissolve sugar in warm water and sprinkle on yeast.

☐ Rub lard, if used, into the flour and salt.

☐ Pour on the yeast liquid when activated and the oil, if used. Mix to a dough.

☐ Turn on to a lightly floured surface and knead for about 10 minutes.

☐ Divide into pieces of the required weight. Shape each piece into a ball, place in a lightly oiled polythene bag and leave to rise.

☐ 'Knock back' the dough and knead again for 2-3 minutes.

☐ Mould the dough into shapes and place on a floured baking sheet or half-fill greased containers. Cover again with oiled polythene and leave to prove.

☐ Remove polythene covering, dust with flour or glaze and bake at 230°C, 450°F, gas mark 8. Allow 30-40 minutes for loaves, 15-20 for rolls.

Short-time white bread

This is another delicious and easily made bread. The higher than usual proportion of yeast plus vitamin C means one rise only is needed.

You will need:

1 teaspoon sugar.
15gm (½oz) dried yeast.
1 x 25mg ascorbic acid tablet.
350ml (14fl.oz) warm water.
600gm (1½lb) strong, plain white flour.
15gm (½oz) salt.
15gm (½oz) lard, or 1 tablespoon corn oil.

☐ Dissolve sugar, and crushed ascorbic acid in the warm water. Sprinkle on the yeast.

☐ Rub the lard, if used, into the flour and salt. Add the frothy yeast liquid and oil, if used, and mix to a dough.

☐ Turn on to a lightly floured surface and knead for about 10 minutes until smooth and elastic.

☐ Cut the dough into pieces of the required weight. Mould into shape and place on a floured baking sheet, or use to half fill greased containers.

☐ Cover the shaped dough with oiled polythene and leave to rise until almost double in size.

☐ Remove polythene covering, dust with flour or brush with glaze and bake at 230°C, 450°F, gas mark 8. Allow 30-35 minutes for loaves and 15-20 minutes for rolls.

Quick wheatmeal bread

This is an excellent and quickly made brown bread. The dough is sufficient for a dozen rolls or two 20cm x 10cm x 6cm (1 lb) loaf tins or two 10-12cm (4-5″) flower pots.

You will need:

2 teaspoons sugar.
250ml (10fl.oz) warm water.
2 teaspoons (¼oz) dried yeast.
10gm (¼oz) lard.
200gm (8oz) wheatmeal flour.
200gm (8oz) strong, plain white flour.
1-2 teaspoons salt.

☐ Dissolve 1 teaspoon sugar in half the warm water. Sprinkle yeast on top and leave until frothy. Then add the remaining water.

☐ Mix the flours with salt and 1 teaspoon sugar. Rub in the lard.

☐ Pour the yeast mixture on to the flours and mix to a soft dough.

☐ Turn on to a lightly floured surface and knead thoroughly.

☐ Half fill greased containers with the dough, or mould the dough into shapes and place on a floured baking sheet.

☐ Cover with lightly greased polythene and leave to rise to double size.

☐ Remove polythene, dust with flour or glaze and bake at 230°C, 450°F, gas mark 8. Allow 30-40 minutes for loaves and 20-25 minutes for rolls.

Calligraphy: practice strokes

Design know-how 55

Writing a good calligraphic hand takes time and practice. In this chapter the basic techniques and practice strokes for calligraphy are discussed.

You will need:

A hinged drawing board at least 61cm x 46cm (2′x 1′6″) which can be adjusted to any height (fig.1).

Piece of cartridge paper slightly smaller than the board, for the backing sheet.

Piece of cartridge paper 40cm x 15cm (1′4″x 6″), for guard sheet.

Writing paper, a typing paper such as bond will do.

Carpenter's pencil or two hard (H) pencils.

Masking tape.

Drawing pins.

Practice strokes. These should be done using a carpenter's pencil or with two pencils tied together. Avoid the use of ink and pens at this stage. The thick stroke of the carpenter's pencil or the double line of the two pencils tied together will simulate the effect of a nib, and will be much easier to use.

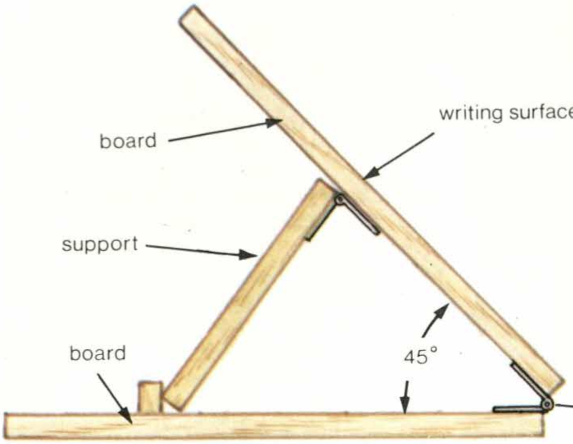
☐ Arrange paper on board as shown in fig.2. Tilt paper slightly to the left if you are right-handed and to the right if you are left-handed. The backing sheet will prevent the grain of the drawing board showing through on to the writing paper. The guard sheet is to rest your hand on and to keep the paper clean. The writing paper is pulled out from under the guard sheet as you write.

☐ Place bottom edge of drawing board at elbow level and tilt at an angle of 45°.

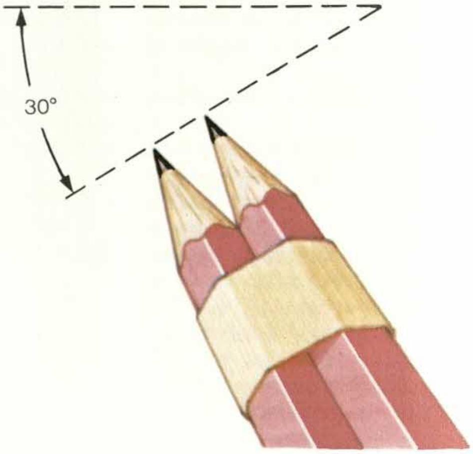
Work near to a light source but avoid glare. If you are right-handed the light should be coming from the left-hand side and vice versa. Keep an upright posture with your head held up.

☐ Tilt pencil (or pencils) at an angle of 30° from the horizontal (fig.3), and use at this angle. The thick vertical strokes and the thin horizontal strokes are the result of keeping the pencil at this angle while writing.

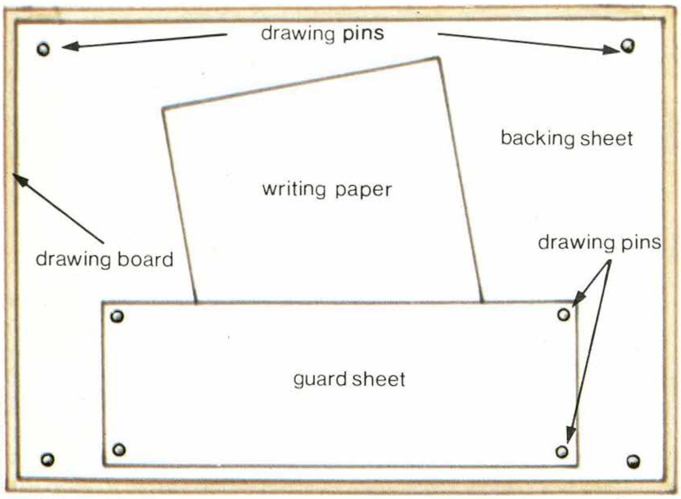
☐ Follow practice strokes in fig.4. Try to get the strokes as smooth and even as possible. The better you can draw the practice strokes the more success you will have when you start to write a calligraphic hand. See the next two Design know-how chapters for foundation and italic hands.



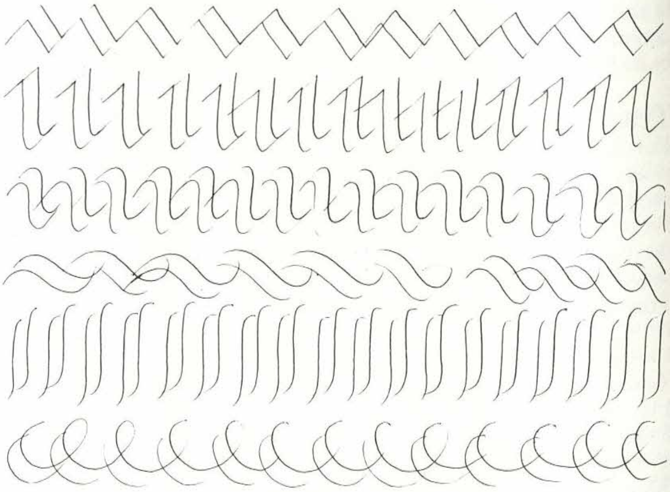
1. *Side view of hinged drawing board at angle of 45°.*



3. *Use pencils at an angle of 30° from the horizontal.*



2. *Showing how to arrange paper on drawing board.*



4. *Try to make these practice strokes smooth and even.*

Paul Williams

Sonia Larkin

Creative ideas 55

Patchwork bolero

Using the methods described in Patchwork chapter 1, page 154, for machine-made patchwork, this neat little bolero is easily made.

The pattern given is for an 89cm (35") bust size, but you can of course adapt a commercial pattern of the required size.

You will need: 1m (39") of 90cm (36") wide plain cotton for lining. Four pieces of patchwork fabric measuring 49cm (21") square made from 7cm (3") squares. 2.5cm (1") wide bias binding in colour to match lining. Sheets of newspaper for pattern making. Scissors and ruler.

To make the pattern for the front, draw a rectangle 42cm x 22.5cm (16½" x 8⅛") and plot the cutting lines using measurements given in the diagram. Follow the same procedure for the back pattern but make the rectangle 43cm x 22cm (17" x 8⅝"). Cut out patterns.

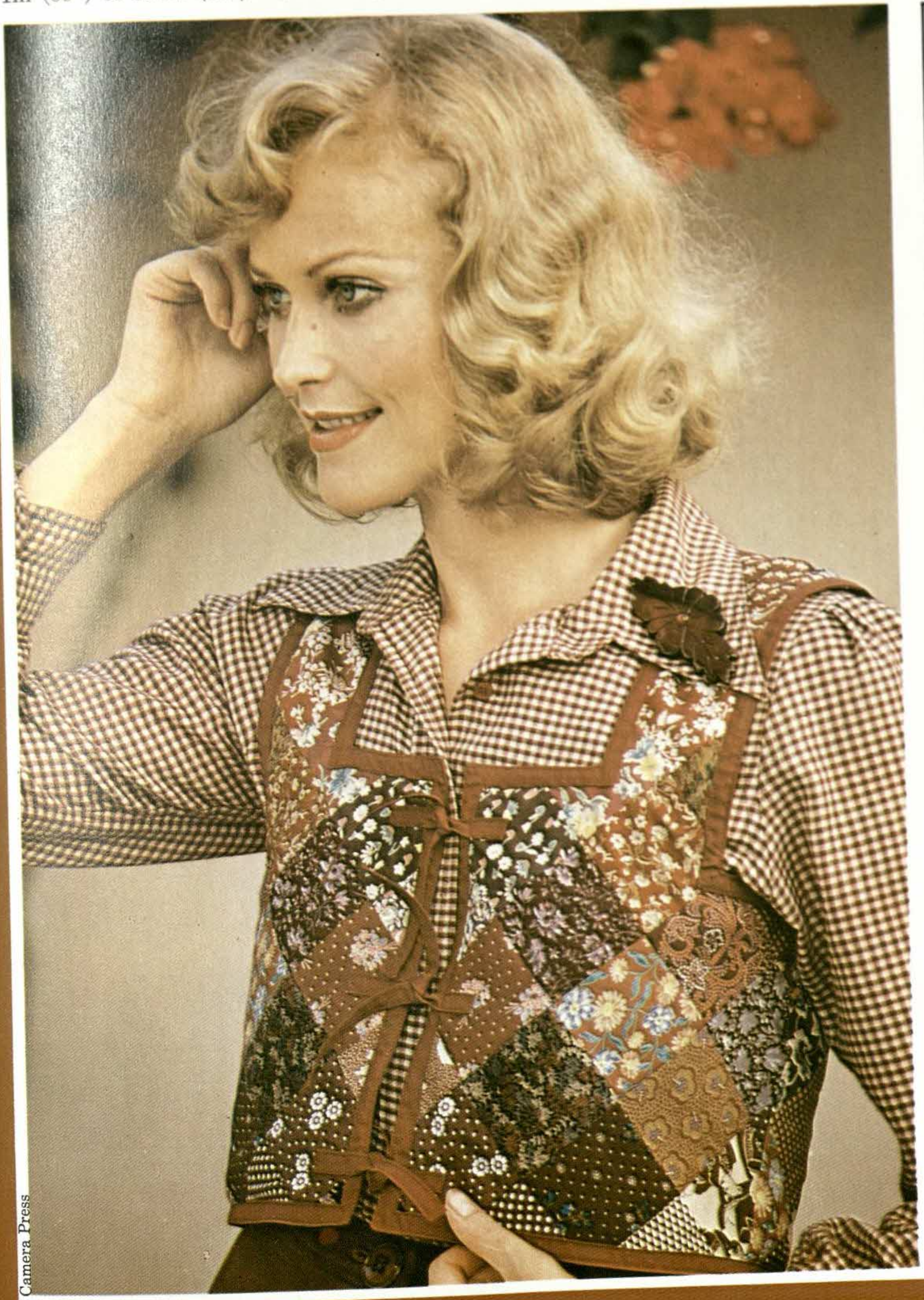
Cutting out. Fold the lining fabric in half and cut out lining pieces adding 1cm (⅜") seams at shoulders, sides and centre back. Pin pattern pieces to patchwork fabric on the diagonal arranging them so that the patchwork will coincide at centre back and front. Cut two front and two back pieces but remember, there must be right and left sides, so turn over the pattern pieces before you cut the second set. Allow 1cm (⅜") seams as for lining.

For both lining and patchwork, stitch seams with right sides facing in this order: centre back, side, then shoulder seams. Press seams flat.

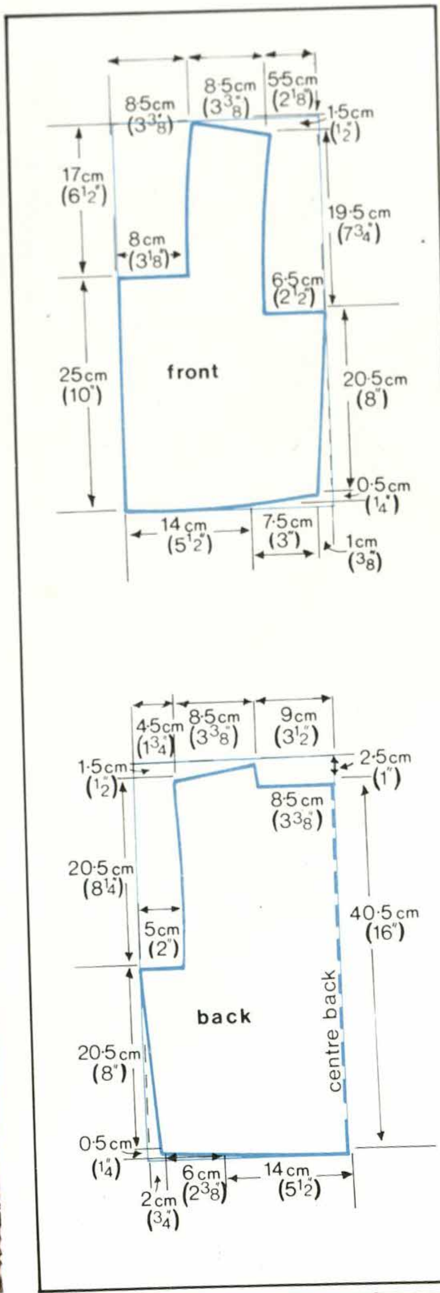
Pin lining to patchwork with wrong sides together matching seams and tack around all edges.

Open out binding and with right sides facing, raw edges level, stitch round remaining raw edges, mitring corners. Topstitch to finish as shown.

To make ties cut six lengths from remaining lining fabric each 18cm (7") long and 2.5cm (1") wide. Fold in half lengthways right sides facing and stitch close to the edge. Turn to right side, turn in raw ends and hem. Stitch the ties on to the bolero as shown in the photograph.



Camera Press



Trevor Lawrence

Clay 35

Bowls, plates and dishes

Although the simple cylinder shape is the basis of so many thrown forms, bowl shapes are not developed from the cylinder—nor are plates and dishes, which are variations on the bowl shape.

A bowl should have a continuous flowing curve on the outside and the inside. To achieve this curve, the pot has to be opened out in a different way from the cylinder.

Flat-based bowl

You will need:

Wheel.

About 500gm (1lb) of prepared throwing clay.

Bowl of water.

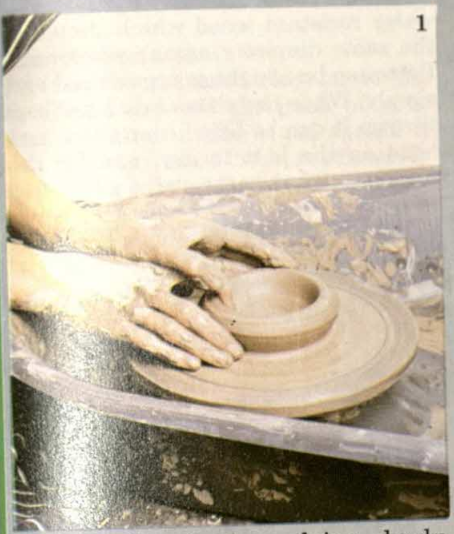
Small sponge.

Pointed wooden tool.

Cutting wire and board for removing the pot from the wheel.

☐ Proceed as for a cylinder (see Clay chapter 30, page 1322) until it is time to open out the clay.

When opening out a bowl, remember that enough clay—at least 6mm (¼")—must be left at the base to support the sides as they are pulled outwards. This surplus clay should be cut away at the leather-hard stage in a process known as turning, which is the subject of the next chapter.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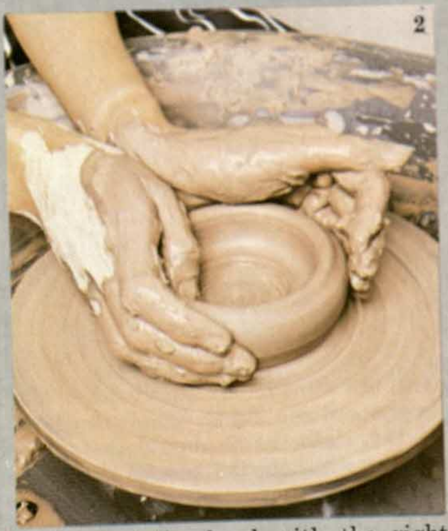
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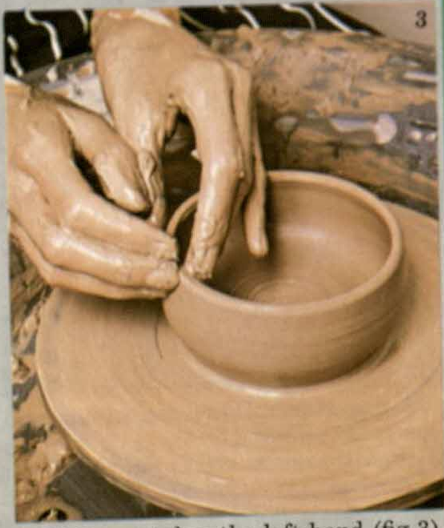
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Nelson Hargreaves

☐ With the wheel revolving slowly, pull the clay outwards in a continuous curve with the forefinger of the right hand, using the left hand to support the mass. When opening out a cylinder the forefinger is kept flat on the bottom of the pot, but in the case of a bowl it should curve gently upwards and the left hand should cut gently inwards from below (fig.1).

☐ Support the bowl with the right hand, thumb resting just inside the rim, and curve the walls upwards with the left (fig.2).

☐ With the fingertips of the left hand inside and the fingertips of the right hand outside, pull the walls outwards and upwards with a constant curving motion. The right hand should gradually be brought up from underneath until it overtakes the left hand (fig.3), and curves the bowl gently inwards. Remember that the wheel should be turning quite slowly, otherwise the bowl will wobble out of shape and you will have to abandon it.

☐ When the bowl is finished, the rim and base should be neatened and the bowl removed from the wheel as described in Clay chapter 30, page 1322.

Pottery with an elegant simplicity of line, designed by Val Barry.

Theo Bergström

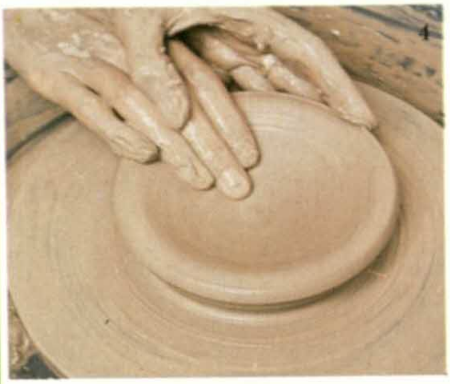
Outward curving bowl

If you want to make a bowl which is made with a gentle curve right to the edge, you must begin by opening the clay up into a wide, flattish shape.

You will need:

About 600gm (1¼lb) prepared throwing clay.

All the equipment previously mentioned.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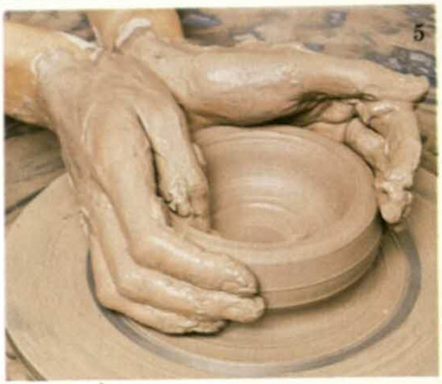
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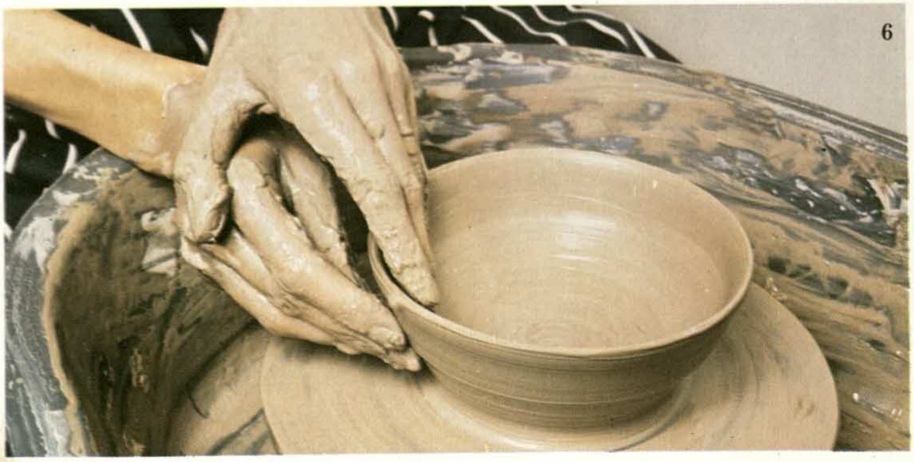
☐ Supporting the outer edge with the left hand, apply steady pressure with the fingertips of the right hand to open out the bowl (fig.4).

☐ Use the palm of the left hand to push the walls up, supporting them with the right hand, thumb inside and fingers outside (fig.5). The little finger of the right hand should be gently cutting in under the base of the bowl.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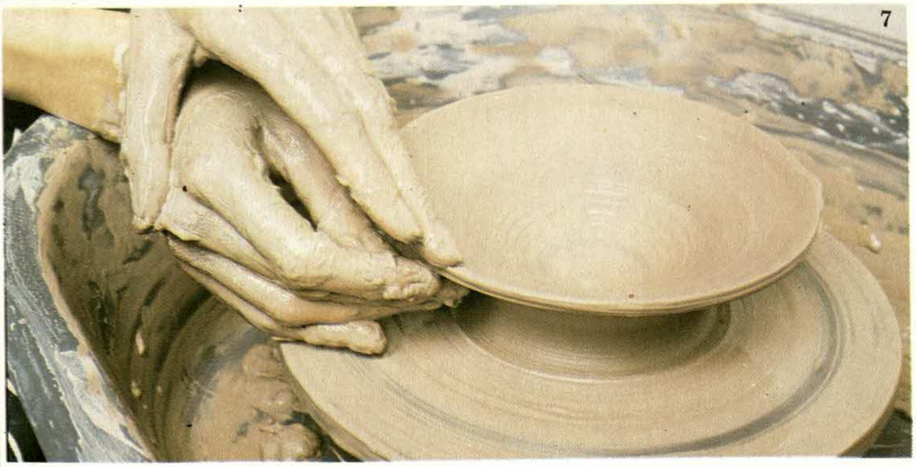
☐ With the fingertips of the left hand inside the bowl and the fingertips of the right hand outside, gently pull the walls outwards and upwards (fig.6).

☐ Finish off and remove from the wheel in the usual way.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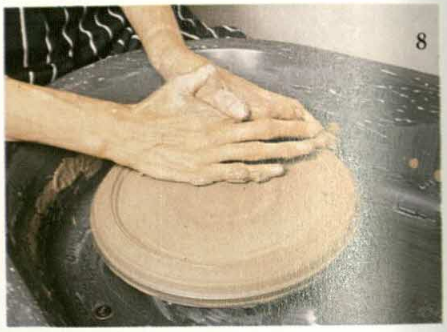
Wide-topped bowl

To make a wide-topped bowl, you should proceed as above until you reach the stage illustrated in fig.5.

☐ Draw out the walls with the right hand supporting them from underneath and with the left hand moving upwards and outwards (fig.7).

Plates and dishes

If very wide, shallow dishes or plates are to be made, it is best to throw them on a batt because it is virtually impossible to remove a flat shape from the wheelhead without distorting it. **A batt** is simply a disc of asbestos or water resistant wood which should be the same diameter as the wheelhead. Batts can be bought or improvised very simply. When the plate or dish has been thrown it can be lifted from the wheelhead on the batt to dry, and for this reason several batts are a good idea.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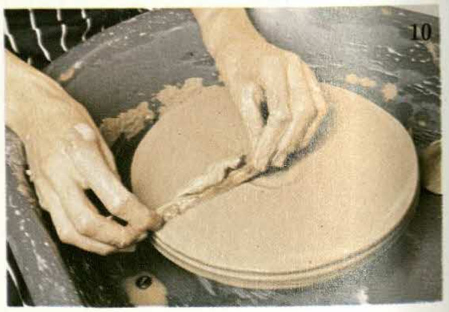
☐ Use the side of your hand to ensure a smooth surface (fig.8).

☐ Use the point of the wooden tool to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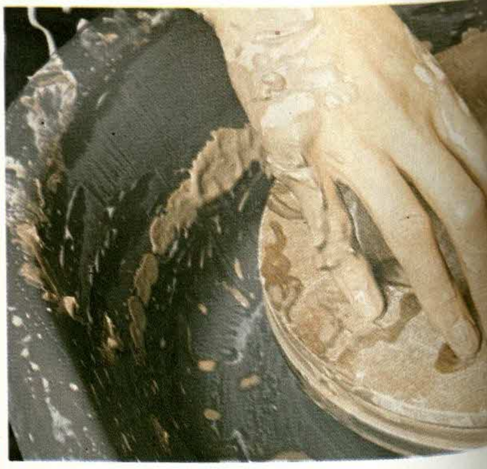
☐ Apply the side of the wooden tool lightly to the surface to scrape off any unevenness (fig.10).



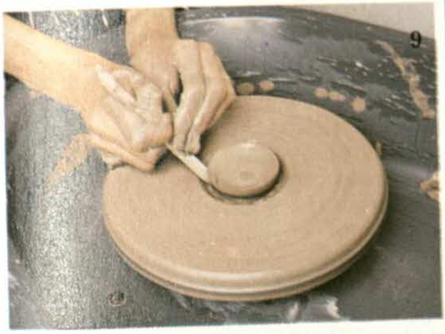
☐ Damp the ridged surface of the clay and then press the batt firmly into place (fig.12).

The batt should stick straight away,

Some wheelheads are designed to take batts. If you do not have this kind of wheel, the batt can be fixed to the wheelhead with a layer of clay.

Fixing the batt.
You will need:
A batt.
About 1000gm (2lbs) prepared throwing clay.
Pointed wooden tool.

☐ Place the prepared clay on to the wheelhead and use the palm of your hand to flatten it down and spread it out. The clay must be spread evenly right to the edge of the wheelhead.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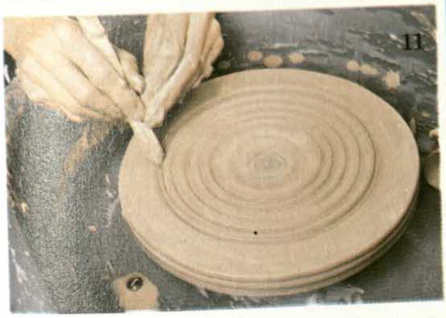
cut a piece about 5cm (2″) in diameter from the centre (fig.9). This will help the batt to stick firmly by suction.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☐ With the point of the wooden tool, cut a series of ridges (fig.11). This also helps the batt to stick.

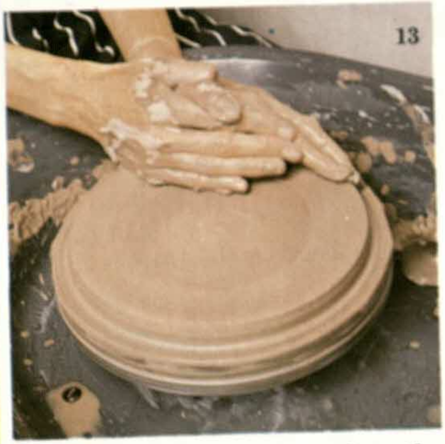
12

but it is wise to leave it for a couple of minutes before throwing. If the batt is at all insecure it will wobble and you will not be able to throw on it at all.

Throwing a plate on the batt

You will need:
About 1,250gm (2½lb) prepared throwing clay.
Bowl of water.
Cutting wire.
Board.
Pointed wooden tool.

☐ Moisten the surface of the batt before throwing.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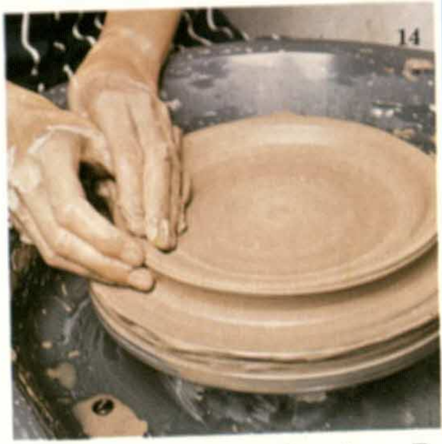
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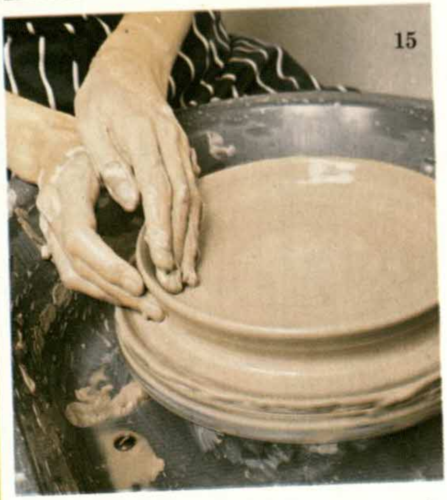
☐ When you are throwing a plate, the usual hollowing out process is not necessary. Once the clay is centred, spread it across the surface of the batt, in exactly the same way as you spread the clay upon which the batt is fixed.

☐ Using the side of your hand, spread the clay to almost the width you want it. It must be flat in the centre, rising very slightly towards the edges. To achieve this, more pressure must be applied to the centre of the plate, and this pressure should be released gradually as you draw your hand towards the edge (fig.13).

☐ Cut under the edge of the plate with the fingertips of your right hand, steadying rim with your left (fig.14).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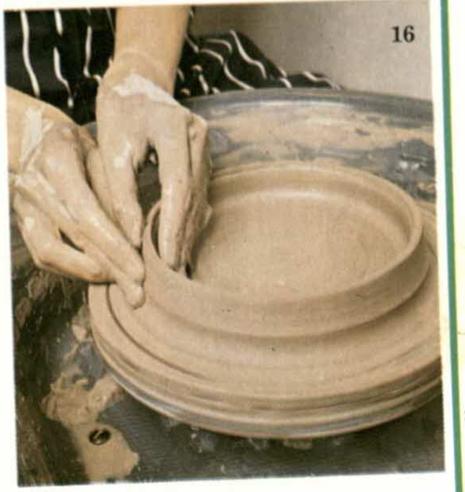
16

Nelson Hargreaves

☐ Keep your hands in the same position to pull the rim gently up and out, leaning slightly from left to right (fig.15).

☐ Trim the bottom edge of the plate with a wooden tool in the usual way.

☐ Stop the wheel and slice underneath the plate with the cutting wire.

☐ Next, slice underneath the batt with the cutting wire and remove it, with the plate still in position, from the wheelhead. Do not attempt to remove the plate from the batt until it is at the leather-hard stage.

Dish with vertical sides

To make a flat dish with vertical sides, follow the instructions for the plate, above, until the clay is fully flattened out, as shown in fig.13.

☐ Draw up the walls by keeping your left hand completely still on the inside and pushing up the clay with the fingertips of the right hand (fig.16).

☐ Trim around the base of the dish with the pointed wooden tool and remove the whole batt from the wheelhead as described above.

Cleaning the wheelhead

When you have removed the batt from the wheelhead, clean away the clay by holding a wooden tool against the wheelhead as it revolves.

Chapter 36 discusses turning, an essential method of finishing off bowl shapes and, indeed, some cylinder shapes.

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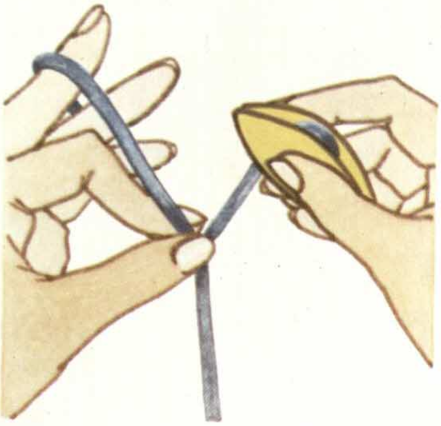
Forming and joining rings

Yarn — tatting 2

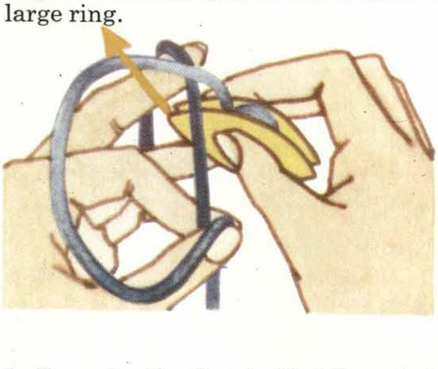
Typical tatting designs resemble clusters of snowflakes and are formed by groups of rings arranged individually or joined by picots.

The rings are worked with the same basic double stitch as used for chain (see Tatting chapter 1, page 1518) although they are formed with one length of yarn instead of two (figs. 1-5). For joining rings you will also need a fine crochet hook.

Using a shuttle. When working several rings which are linked, it is advisable to wind the yarn on to a shuttle. For individual rings, however, you can wind the yarn in a figure of eight to form a 'butterfly' and secure it with a rubber band.

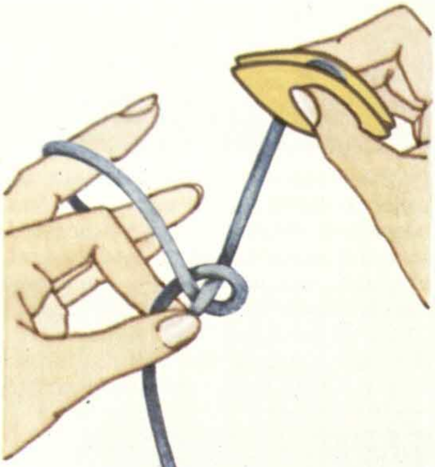


1. Hold the end of the yarn between the thumb and index finger of your left hand. Pass it over the other three fingers and back underneath to form a large ring.

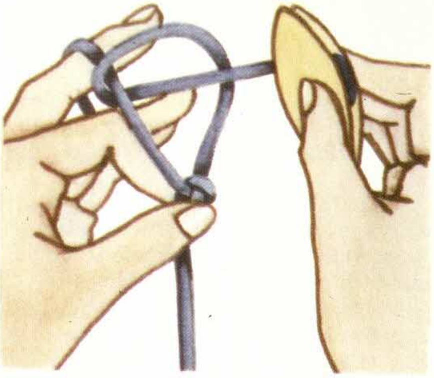


Coral Mula

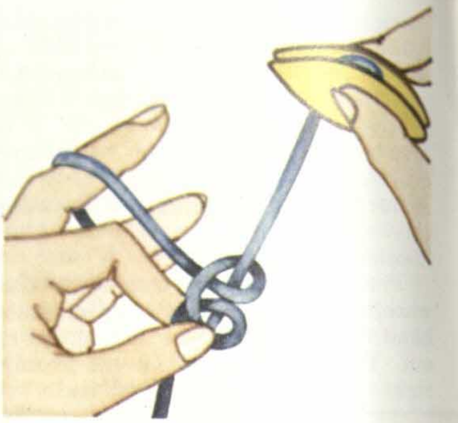
2. To make the first half of the stitch hold the shuttle or butterfly of yarn in your right hand and make a large loop over the top of the left hand. Pass the shuttle or butterfly from underneath up and through both the ring and the loop from right to left.



3. Transfer the loop thus formed to the ring round your hand by pulling the shuttle firmly to the right, and lowering the middle finger of the left hand. Tighten the stitch by raising the middle finger of the left hand again so that the stitch slides along the shuttle thread into position as shown. Then hold it between the thumb and index finger of the left hand.



4. Work the second half of the stitch by passing the shuttle downwards from left to right through the ring round the left hand, and through the loop thus formed with the shuttle thread.



5. Pull the shuttle thread to the right as before to transfer the loop and draw up the stitch to the first half.

By forming more double stitches in this way you will form a ring. To complete the ring, release the thread from your left hand and gently pull up the shuttle thread to close it. Picots may be added between the double stitches as described in the previous Tatting chapter.

To complete the ring. If you are making individual rings knot the ends of the yarn together to secure the ring and cut off close to the knot.

Lampshade trimming

The lampshade in the photograph was trimmed with individually made tatted rings of varying sizes, some of which include picots to form daisy shapes. The lampshade can be of any size, and the rings made of any cotton crochet yarn of medium thickness. The rings and daisies are arranged to form a random pattern and stuck on to the lampshade with adhesive.

You will need:
Plain lampshade.
Cotton crochet yarn.
Tatting shuttle (optional).
Latex adhesive (such as Copydex).

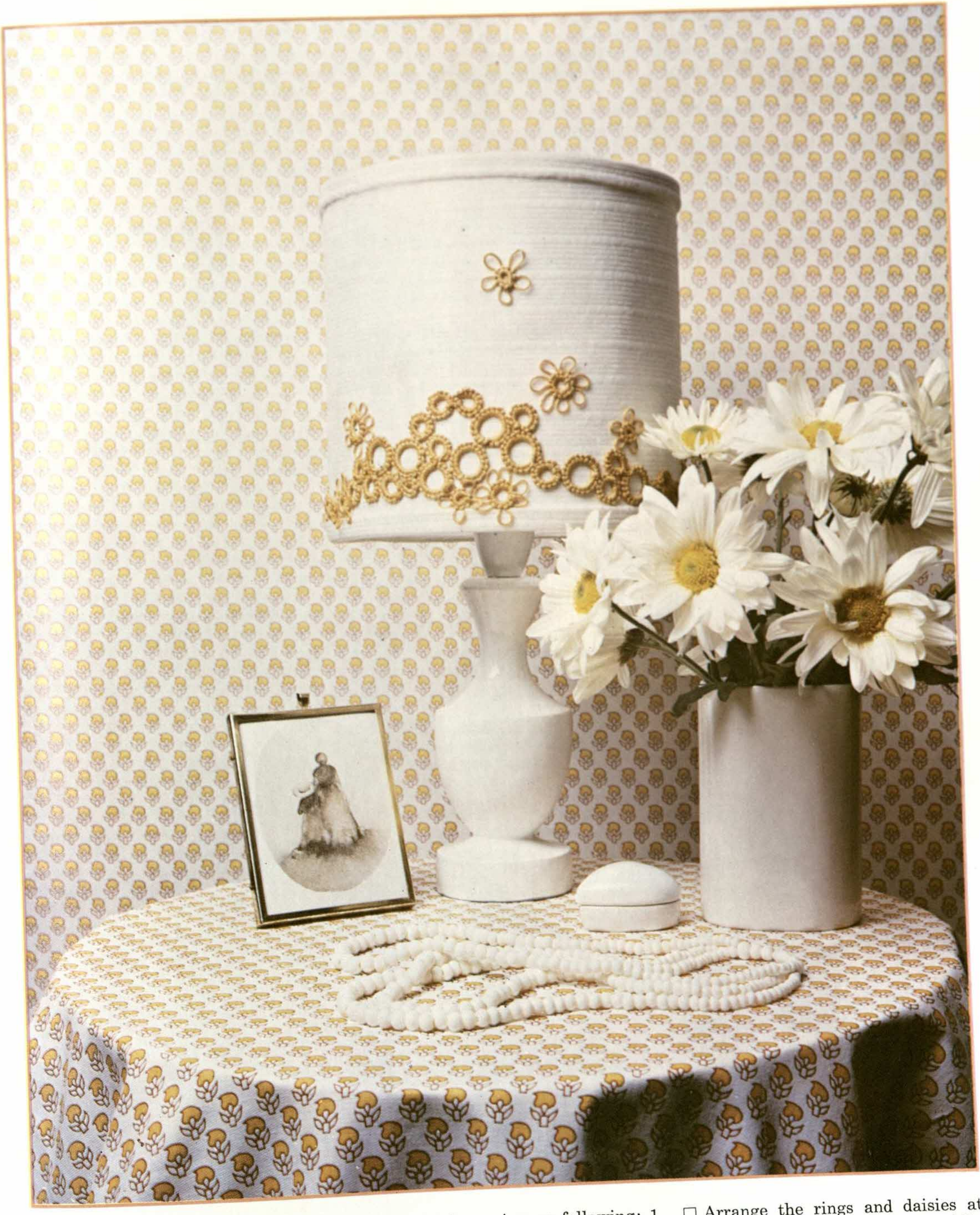
☐ Wind several metres (yards) of the yarn on to the shuttle (or tie in a butterfly) and form the rings and daisies as described below.

Large rings (about 2cm (¾″) diameter). Make a ring of 20 double stitches and close it. Knot the ends of the yarn together to secure the ring and cut off close to the knot.

Medium rings (about 1.3cm (½″) diameter). Make a ring of 14 double stitches, finish as for the large rings.

Small rings (about 1cm (⅜″) diameter). Make a ring of 8 double stitches, finish as for the large rings.

Large daisies (about 2.5cm (1″) diameter). Make a ring as follows: 1 double stitch, (large picot, 2 double stitches) 6 times, large picot, 1 double stitch, close ring. Tie the ends and cut close to the knot.


David Levin

Lampshade trimming made from single rings and daisies, designed to form a random pattern by Mary Konior.

Small daisies (about 2cm ($\frac{3}{4}''$) diameter). Make a ring as following: 1 double stitch, (large picot, 2 double stitches) four times, large picot, 1 double stitch, close ring. Tie the ends and cut close to the knot.

☐ Arrange the rings and daisies at random round the lampshade. Affix each one with a dab of adhesive, making sure that the ends of yarn are tucked underneath.

Theo Bergström

Tatted rings with picots make a charming trimming for a simple wedding veil, designed by Mary Konior. The rings were worked singly and in pairs for the main area of the veil and were joined to make a strip for the edging.

Decorated net

Fine nets look most attractive when decorated with tatted daisies. On the net in the photograph the daisies were made in a fairly fine crochet cotton and measure 1.3cm (½") in diameter. They were attached to the net with adhesive.

You will need:

Net of required size.
Fine crochet cotton.
Tatting shuttle (optional).
Latex adhesive (such as Copydex).

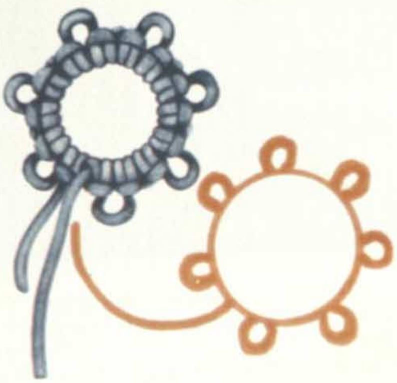
☐ Make each daisy as follows: 1 double stitch, (picot, 2 double stitches) 6 times, picot, 1 double stitch, close ring. Tie the ends and cut close to the knot.

☐ Arrange the daisies in an attractive random pattern over the net and stick on with a dab of adhesive, making sure that the ends of yarn are tucked underneath.

For the edging make a continuous length of daisies to the required length, joining them as described below. Fix in place with adhesive.

Joining rings

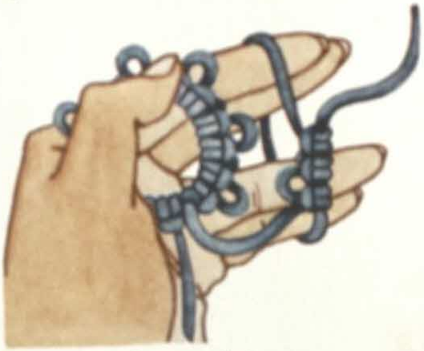
A row of rings can be formed without a break by joining them where they touch at corresponding picots. The best way of judging which picots to use for this is, when you have worked one ring, to draw a diagram of an identical ring and place the worked ring to the left hand side of the drawing with the ends of the yarn at the bottom. In this way one picot on the first ring will naturally touch a picot on the second ring, thus indicating which picots should be used for joining. You will also see how much yarn should be left to form the loop at the bottom between the rings (fig.6).



6. *Placing the ring to the side of the drawing so that the picots match.*

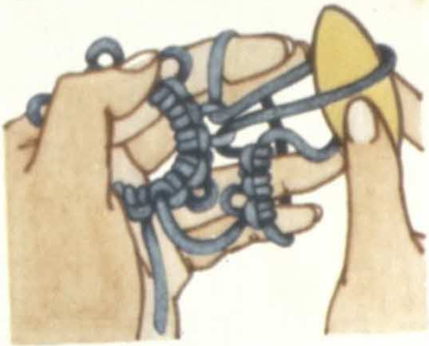
For example, if you are joining the daisy motifs previously described for decorating the net, the most suitable picots for joining would be the sixth one worked in the first daisy and the second picot worked in the second daisy.

☐ Work one daisy as described for the net, do not cut off the yarn but start the second daisy with the same thread by working 1 double stitch. Draw up the stitch, leaving the required amount to form the loop at the bottom. Work a picot and 2 double stitches (fig.7).



7. *Starting the second ring.*

☐ Insert the crochet hook through the sixth picot of the first ring, draw through the loop round your hand and hold in place. Thread the shuttle thread through the loop and draw up the thread (fig.8). This join stands for a picot and forms the first half of a double stitch. The second half of the stitch is then worked in the normal way.



Coral Mula

8. *Joining the rings by threading the shuttle through the loop which has been pulled through the picot of the first ring.*

☐ To complete the second daisy so that it is like the first one, work 1 double stitch, (picot, 2 double stitches) 4 times, picot, 1 double stitch, close ring. It is at this point that you will see how essential it is that the loops are transferred from the shuttle thread on to the loop round your hand when you work each stitch—if you have not done this correctly, the stitches will lock and you will not be able to close the rings.

Hard soldering–brazing

Geoffrey Frosh

'Cats Cradle', an abstract sculpture using a combination of steel tubes and rods joined by brazing. Designed by Bernard Ball.

Hard soldering denotes the technique used when working with solders requiring higher temperatures than those used in soft soldering (Metal chapter 15, page 1130). Generally the higher the melting point of the solder, the stronger the resulting joint will be. Another important factor is the type of metal used as solder. The strongest possible joint is one where the solder is the same as the metal being joined. In such a case the process is called welding and requires fairly heavy equipment.

Hard soldering can be divided into two sections—brazing and silver soldering—and although the technique and application are similar, the materials differ.

Silver solder (discussed in the next chapter) contains silver and is therefore expensive and more suitable for small items such as jewelry.

Brazing is suitable for larger projects as it is relatively inexpensive. It is the most common way to achieve a very strong joint without the need to have any of the special equipment used in welding.

Brazing is used mainly for joining steel (as an alternative to welding) and for joining iron and cast iron. Brazing can be almost as strong as welding, particularly for inexperienced hands.

Preparation

Because of the high temperatures required for hard soldering some simple safety precautions should be taken.

When working in the kitchen on small objects always work on a fire resistant surface protected by an asbestos mat. Fire bricks are useful for reflecting the heat generated within the working area, helping to reach the high temperature required.

Large items should be constructed in a garage or a workshop.

Wear goggles if you wish.

Equipment

High temperatures are required for brazing so soldering irons are not suitable. The simplest way of brazing in the home workshop is to use a blowtorch (Metal chapter 15, page 1130). A butane blowtorch is suitable.

It is used on thin sheet metal for small projects. Joining large sections requires special-purpose equipment such as carbon rods which produce a high intensity electric arc for heating the metal. However few amateur home craftsmen or women will need to undertake such large projects.

Materials

Materials for hard soldering are similar to those used for soft soldering but they function under higher temperatures. Materials are readily available from hardware, tool and DIY stores.

Solder. Spelter is another name for the brass solder that is used for brazing. Brass is an alloy; it is made of two metals—copper and zinc—which have different melting points. Copper has the higher melting point and the more copper present, the higher the melting point of the solder will be. Spelter, usually in the form of a cylindrical rod, is most commonly made of 60% copper and 40% zinc.

Flux. The flux used for brazing iron and steel is usually borax. It is a white powder which is mixed with water to make a paste for easy application to the joint. Special-purpose commercial products, with a slightly different composition, are also available. Cuprous oxide is used as flux when brazing cast iron.

Technique

The same basic rules apply to all

soldering techniques. The metal must be thoroughly cleaned by abrasion, usually with a file, at the joint surfaces. Flux must be applied to the joint before heating and the metal must be hot enough to melt the solder.

The main difficulty with brazing in a home workshop is getting the metal hot enough. Fire bricks (like those used at the back of an open fire) help to reflect the heat generated by the blowtorch.

Only when the metal is red hot can the spelter be applied. It should flow easily round the joint. If the spelter forms a ball and rolls off the joint, the metal is either not hot enough or it has not been thoroughly cleansed or more flux is required. Try dipping the hot brazing rod into the powdered flux so that some sticks to the rod. Apply this direct to the joint. Only use enough solder to flow round the joint—an excess will not make the joint stronger and will be difficult to remove afterwards. With a little practice it is possible to get very strong joints.

Abstract sculpture

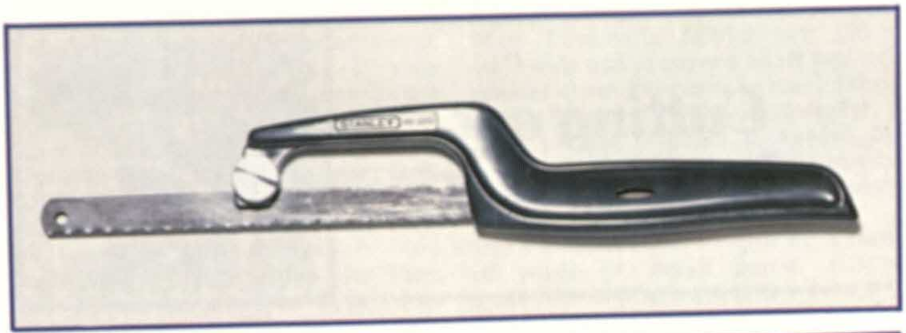
Try your hand at a metal sculpture. It will give you some experience in brazing, the materials are not expensive and it is the sort of thing that does not require careful finishing—untidy joints will not distract from the overall appearance of the object.

If you have been doing metal work you will probably have accumulated quite a lot of off-cuts. If you also pick up the odd bits of metal found lying around you could accumulate quite a collection. An interesting way to use these is to solder suitable pieces together to make an abstract metal sculpture or, if you prefer, something more impressionistic.

Suitable metals. Odd bits are not always easy to identify but if you think a piece is iron, steel or cast iron try working with it. Then if it will not hold when you braze it, although you have cleaned it properly first, discard it and try with another piece.

Design. There are so many ways to approach the design for a metal sculpture that it is impossible to lay down any rules. Much depends on the size and shape of the metals you have in hand. However there are a few things to look out for when doing this kind of work.

For your first effort select a piece of metal to form the basic structure of the sculpture. This can be a piece of pipe, metal rod or strip. Start constructing from the bottom up. Whatever piece of metal you use it will need to be sturdy in itself or some sort of base must be added to keep the sculpture in its intended position. However, as you get more experienced you will find ways of propping up a design. For example, use nails to form supports to hold the sculpture (if it is vertical in structure).



A mini-hack saw, an inexpensive tool used for cutting odd pieces of metal.

Work from the bottom upwards and braze the chosen pieces of metal to the basic structure. Use nails, screws, wire, washers and sheet metal. Combine them in any way you wish. Wire can be cut into strips or you can make coils out of it for a more decorative effect. Simply wrap the wire round a cylindrical object then remove the coil and cut off the ends to give a neat appearance. Washers can be used for a lattice effect if you overlay them and solder them together.

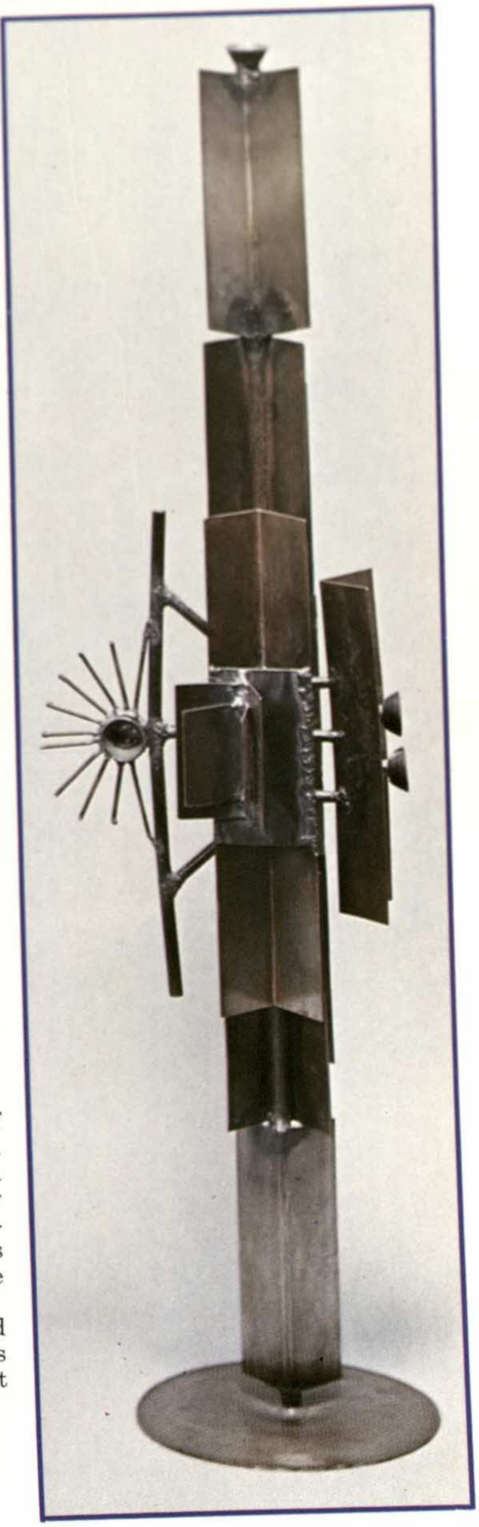
If you want a more substantial idea of what the completed sculpture will look like you can build it up and keep the various pieces in position with clay. When you are satisfied with the arrangement separate the pieces and mark them so that you can solder them in the correct position after cleaning the surfaces.

General hints

If you are cutting wire for the sculpture you will find that when the wire cutters or combination pliers cut through the wire it goes flying across the room. To avoid this grip the wire in the cutters and, before cutting, place a duster over your hand to cover the cutters and the wire. Then as the wire is cut, the duster will prevent it from shooting away.

If you want to use a particular piece of metal and it is slightly too large you can easily cut it down to size with a saw. To do this you need a hack saw if the metal is of some size. For household use however a mini-hack saw is quite adequate. It is easy to handle and is inexpensive.

Grip the metal in a vice (if it is a wood vice protect the wooden jaw linings with bits of waste wood) and cut it with the mini-hack saw.



Assorted metal pieces brazed to make a vertical sculpture. Note the sturdy base. Designed by Robert de Quin.

Theo Bergström

Cutting out loose covers

Cloth — sewing 18

It is quite simple to make your own loose covers and it is considerably less expensive than having them made. Complicated patterns are not required. The fabric is cut directly on the chair or sofa and 'moulded' to fit the contours of the upholstery by pinning. It

Comfortable sofa covered and piped in chintz. It has six box cushions and square arms piped on both edges.

Courtesy of G. P. & J. Baker Ltd./Paradise Bird.

is a satisfying experience to see the shape emerging as you work.

Although the shapes and sizes of upholstered furniture vary, the same basic techniques are used for all styles both to estimate the fabric required and to cut and fit covers.

One particular chair has been used here for the purpose of illustration. Different shapes or additional insets are treated in the same way but it is important to follow the seam lines of the original upholstery as closely as possible.

This chapter is devoted to calculating fabric and cutting out covers. Stitching and finishing is dealt with in the next chapter.

What can be covered. With the exception of velvet and leather almost any upholstered chair or sofa can be fitted with loose covers.

Before you start always clean the chair or sofa with dry upholstery shampoo.

Choosing the fabric

Choose furnishing fabrics which are tough and hard wearing, firm in weave, colour fast and pre-shrunk. Avoid very thick fabrics as these will be difficult to work with, especially if you are piping the seams. Medium weight cottons and linens treated for crease resistance are ideal but do not attempt to use dress fabrics as they are not strong enough.

Taking the measurements

Before buying the fabric and cutting out, the separate sections must be measured.

Write all measurements down as they will be needed for calculating the amount of fabric to buy and again when cutting out the individual sections of fabric.

☐ Remove the cushion or cushions if there are any and mark a line with glass headed pins up the centre of the outside back of the chair, down the inside back and along the seat from the back to the front border (fig.1).

☐ Using a fabric tape measure, measure each section, including cushions, at its widest point (fig.2). If your particular chair or sofa sections are not pictured here, these should be measured following the same principle.

Outside back: from A to floor; from K to L.

Inside back: from A to B plus 15cm (6") for tuck-in; from K to L.

Inside arm: from G to J plus 15cm (6") for tuck-in; from P to O plus 15cm (6") for tuck-in.

Outside arm: from G to H; from K to Q.

Seat: from B to C plus 15cm (6") for tuck-in; from E to F plus 30cm (12") for tuck-in.

Border: from C to D; from M to N.

Front arm; from Q to R; from S to T.

Cushion top: from X to Y; from Z to A1.

Cushion front inset: V to W; from A1 to U.

Cushion side inset: from A2 to V.

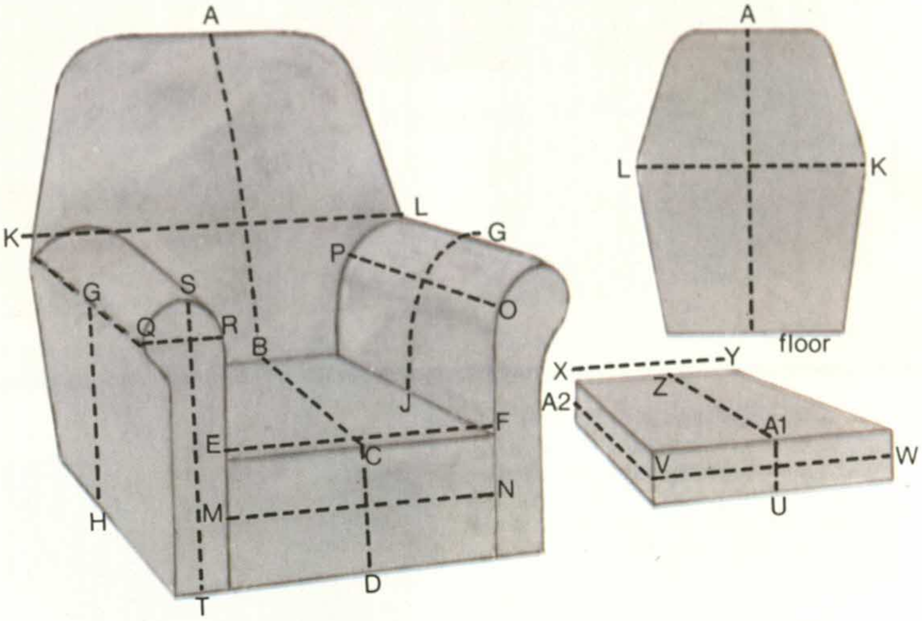
Fabric requirements

Most furnishing fabrics are 120cm (48") wide and to cover a chair you will require about five times as much fabric as the height of the back. However, a more precise estimate is needed for each individual piece and this can be accomplished using the measurements just described.

Draw a small chart to scale on a sheet of paper or graph paper. (Large quantities of fabric will be involved.)

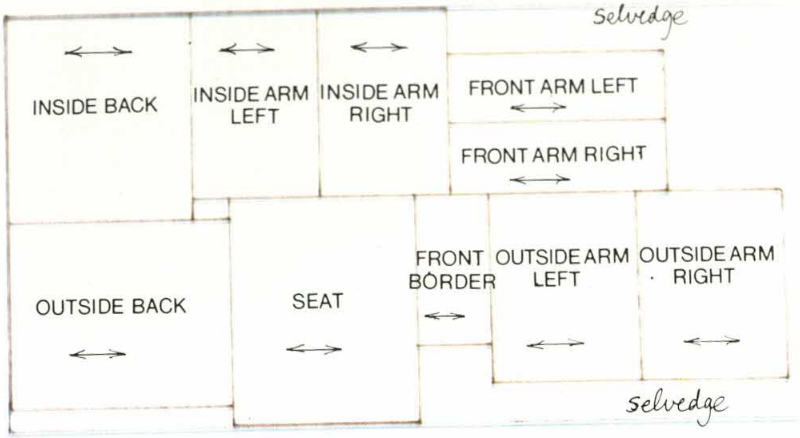
☐ Draw two parallel lines to scale to represent the width of the fabric. Use a simple scale such as 1mm for every centimetre or $\frac{1}{10}''$ for every inch.

☐ Using the measurements you have taken draw out rectangles to scale to represent each section needed for the cover, adding 3cm (1") to each measurement for seam allowances (fig.3). Label each piece and mark the dimensions as you progress. Remember that some sections such as sides, arms and cushion parts have to be cut twice.



2. *Take measurements across the widest and deepest sections of chair.*

1. *Pins placed down the centre front.*



3. *A sample chart. Use measurements taken to work out your own chart.*

Barbara Firth

Extra allowances. Should the fabric you choose have a repeated design this will have to be taken into consideration and extra fabric bought. The quantity depends on the size of the design.

Piping. Allow an extra 1.40m (1½yd) for cutting bias strips if you intend to pipe a chair. Increase this estimate proportionately for a sofa.

Sofa. Special allowances must be made for joins in the fabric if necessary to obtain the correct width (figs.4a and 4b). A repeated pattern must always match at the seams.

Skirt. Extra fabric will also be needed should you want a frill or pleated finish to the bottom.

For a frill, you will need twice the circumference of the bottom of the chair by the depth of frill plus seam and hem allowance.

For a plain tailored skirt with a pleat at each corner you will need the circumference of chair or sofa plus 88cm (32") by the depth of trim plus seam and hem allowance.

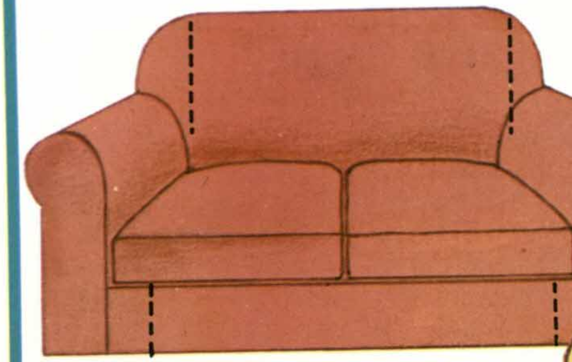
Having drawn all the pieces out to scale on paper, measure the total length and convert to full scale to find out the amount of fabric required.

Cutting the fabric

Following the chart you have made, mark out with chalk and cut a rectangle of fabric for each area to be covered. Make sure that the lengthwise grain of each piece runs with the grain of the fabric, and that the pattern, if any, matches. Be sure to add 1.5cm (½") seams round each piece.

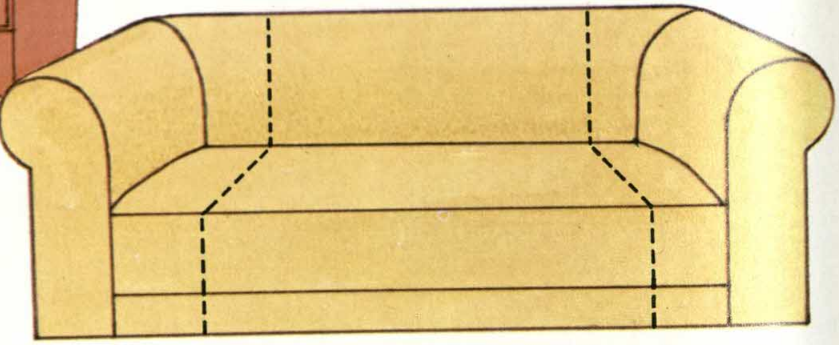
Fitting the cover

The method of fitting the fabric to the chair is to fold the rectangles of fabric in half with wrong sides together and, working from the centre marked with



Small sofa with cushions
Approximate quantity of 120cm (48") wide fabric; 9.5-11.5m (10½-12½yd).

4a. *Position of seams on a small sofa using 120cm (48") wide fabric.*



Chesterfield sofa
Approximate quantity of 120cm (48") wide fabric; 9-11m (10-12yd).

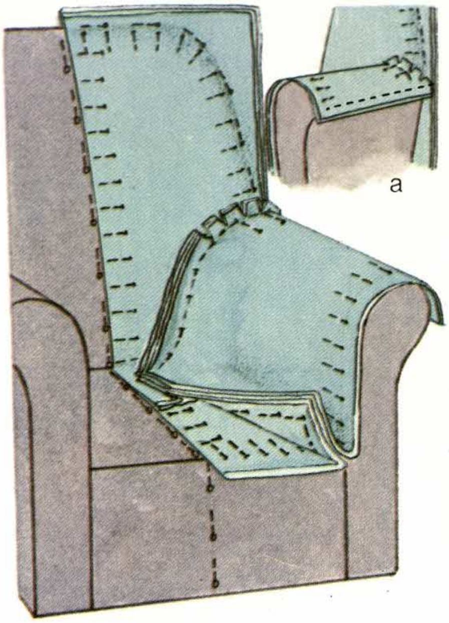
4b. *The position of seams on a large sofa using 120cm (48") wide fabric.*

Barbara Firth

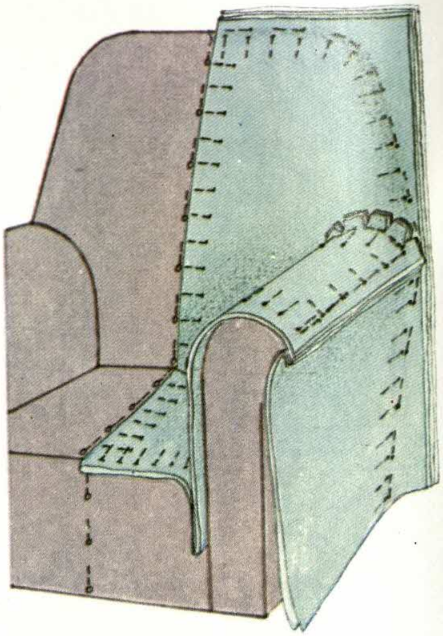
Fitting the arms

☐ Place the two inside arm pieces together with wrong sides facing, then place them on to the inside arm. Pin the front edge to the padding first and the top to the 'sight line'. This is an imaginary line (fig.8a) where a seam must be made in loose covers and does not already exist in the upholstery. The seam allowance should overlap the front and the 'sight line'. Smooth to back of arm, with grain parallel to side of chair. Pin the bottom edge to the tuck-in edge of the seat and cut the back edge of the arm to correspond with the inside back tuck-in. Clip the seam allowance over the top curve of the arm where necessary (fig.8).

☐ Place the outside arm pieces together with wrong sides facing, keep the straight crosswise grain of the fabric parallel to the floor. Pin the top edge to the inside arm on the 'sight line'. At the very back of the arm where the padding is less rounded, more fabric may have to be pinned into the seam. Pin the back edge of the outside arm piece to the outside back and to padding, leave front edge free (fig.9).



8. *Inside arm pinned and trimmed.*
8a. *Dotted line represents sight line.*



9. *Outside arm pinned at top and back.*

pins, fit, pin and trim closely. The fabric is then opened out and the pieces stitched together inserting piping in the appropriate seams.

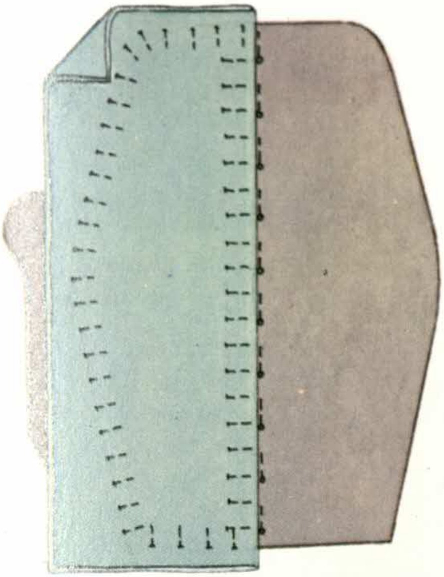
☐ Starting with the outside back pieces fold in half and place the folded edge level with the pins down the back of the chair, the allowances made for turnings should project at the top, side and bottom. Pin down the fold then smooth the fabric out to the side of the chair and pin it to the padding, placing the pins at right angles to the edge of the fabric. Keep the fabric smooth and taut with the grain of the fabric straight in both directions (fig.5).

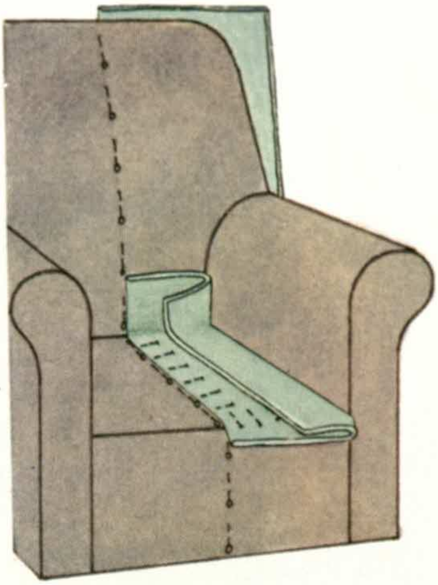
☐ Pin the seat piece to centre of seat in the same way, so that the allowance for the tuck-in lies at the back and side and a seam allowance in the front. Pin the fabric all round and fold back the tuck-in allowance on to the seat for the time being (fig.6).

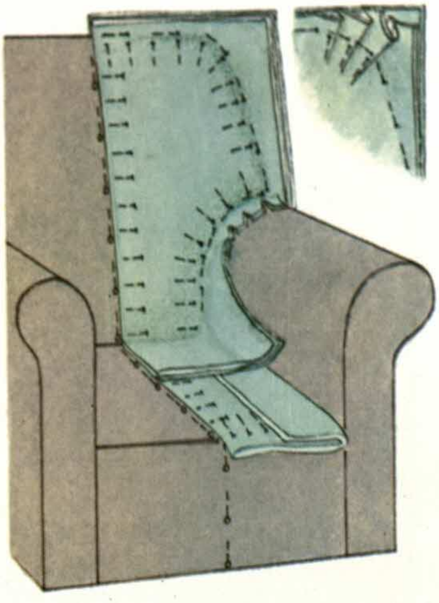
☐ Fold the inside back piece, pin it to the centre line, smooth it out and pin it to the padding as before. Then pin to the outside back piece at the top of the chair following the shape of the chair exactly.

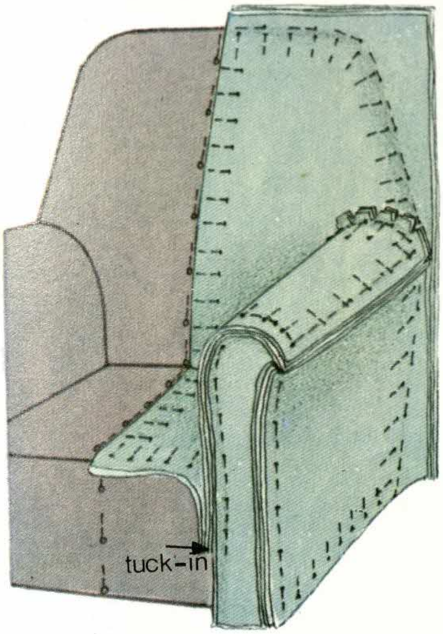
With some fabrics you may be able to ease in the fullness. With others, such as linen on a curved back, you may have to make small darts at the corners.

Pin the pieces together down the sides working from the top down. As you reach the arm cut into the fabric from the sides so that the inside back can be wrapped round smoothly to join the back. Carefully cut the fabric over the arm to fit the curve and then extend gradually outwards to the full 15cm (6") tuck-in allowance at the bottom of the section (fig.7). Clip into the seam allowance on the curve.

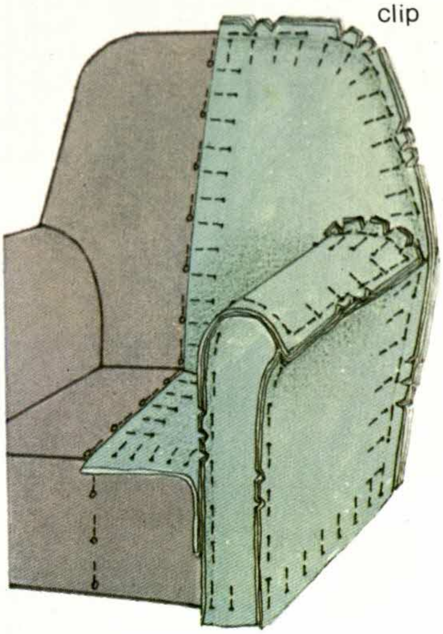

5. *Outside back pinned into place.*


6. *Seat piece in position.*


7. *Inside back pinned to outside back.*



10. *Arm front in place.*



11. *Seam allowance trimmed and clipped.*

Fitting the arm fronts

☐ Position both front arm pieces together, wrong sides facing, to the widest part of the arm front and pin carefully to the outside arm piece following the shape of the chair as closely as possible. Continue pinning to the inside arm as far as the end of the tuck-in (fig.10.)

The front panel or border. This cannot be cut until after the other pieces have been cut and all the main seams have been stitched and tuck-in positioned correctly.

Cushions. Cutting and fitting cushions is fully described in Sewing chapter 7, page 430.

Trimming the seam allowance

If you are satisfied with the fit of the cover so far, trim all the turnings exactly to within 1.5cm ($\frac{1}{2}$") of the pinned fitting lines. Cut notches in the corresponding seams in groups of two and three, so that you will be able to fit the pieces together again (fig.11).
Remove all the pins, take the sections off the chair and open them out.

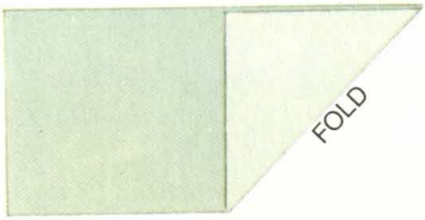
Piping

Piping has several advantages. It gives a stronger seam and a more professional finish. If you are not confident of stitching very straight seams piping will hide minor inaccuracies.

Bias strips

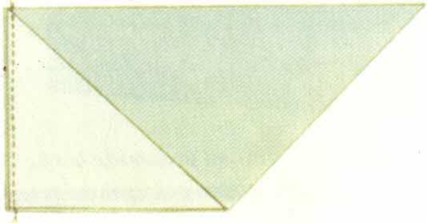
A quick way to cut the bias strips and make up piping is as follows: Take a rectangle of fabric about 23cm (9") by 46cm (18"). The length of the strip should be at least twice the width.

1



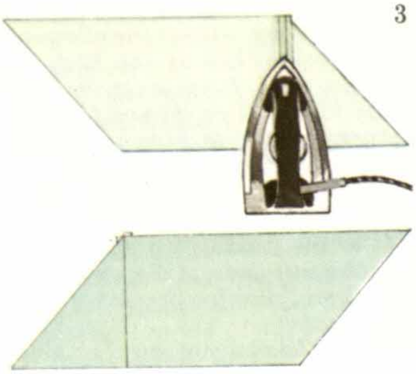
☐ Fold up the bottom right-hand corner to obtain the crossways grain (fig.1). Press.

2



☐ Cut off this corner and join to other edge with right sides facing and 5mm ($\frac{1}{4}$") seam (fig.2).

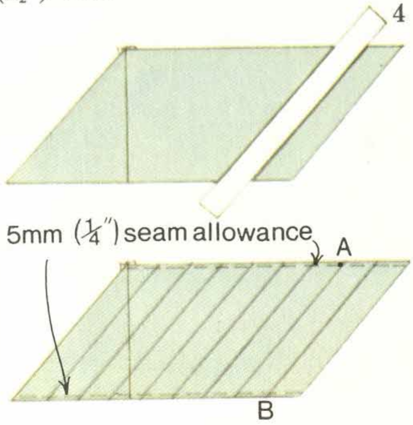
3



☐ Press the seam open and trim off any selvedges (fig.3).

☐ Make a ruler in card to the width of the piping strips. In soft furnishing the width is usually 4cm ($1\frac{1}{2}$") wide.

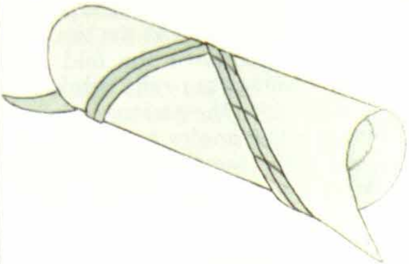
4



☐ Using the ruler and tailor's chalk mark lines on the right side of the fabric, parallel to the ends. Then mark a 5mm ($\frac{1}{4}$") seam allowance along each side. Mark points A and B carefully as shown (fig.4).

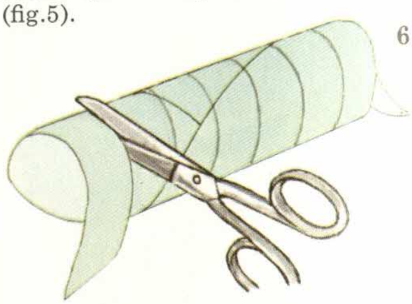
☐ Stick a pin through the wrong side of fabric at point A and bring it across through point B. Pin the two sides together very accurately, right sides facing.

5



☐ Continue pinning along the marked seam to make a sort of cylinder. Tack, and check that the horizontal lines meet exactly. Stitch then press seam open using a sleeve board (fig.5).

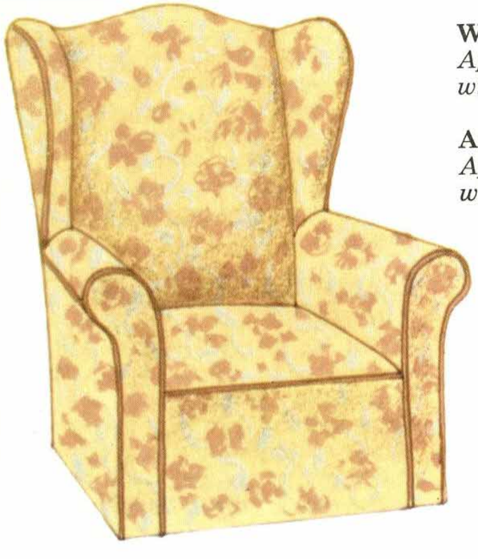
6



☐ Turn to the right side and start cutting along the horizontal lines in a spiral (fig.6).

Piping cord

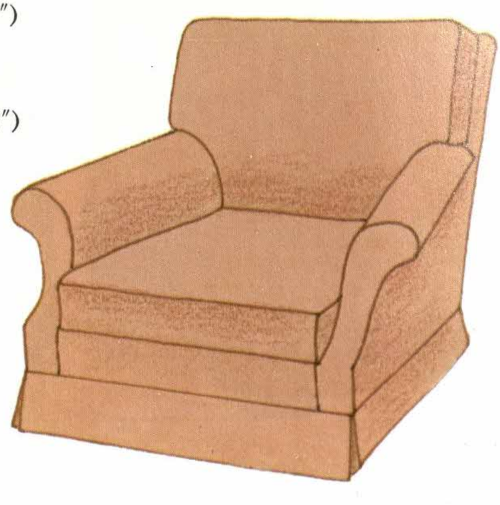
☐ Use piping cord No.3 or 4. As piping cord shrinks when washed boil and dry the cord twice before making up.

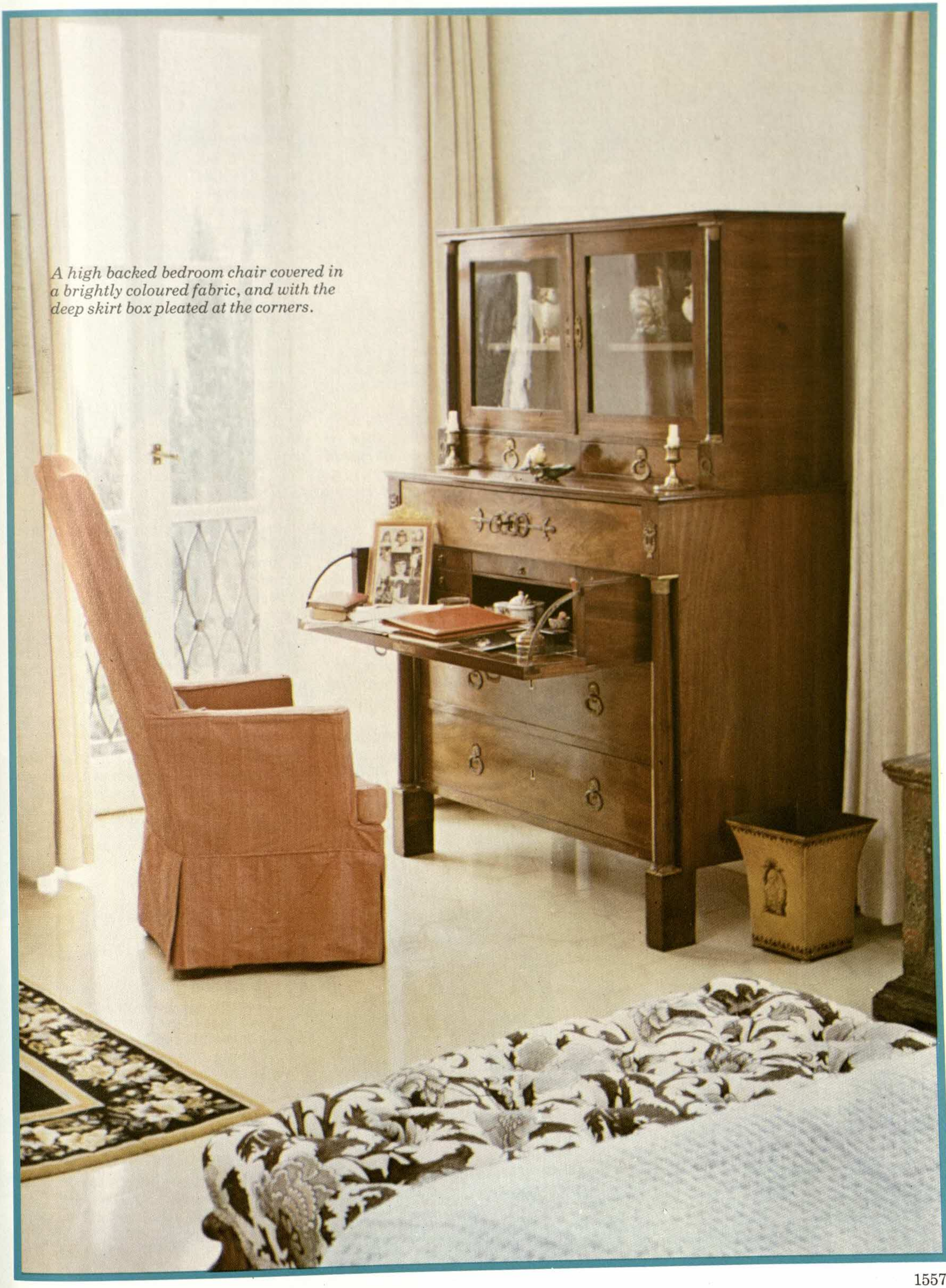


Barbara Firth

Wing chair
Approximate quantity of 120cm (48") wide fabric; 6.50-8.50m (7-9yd).

Arm chair with cushions
Approximate quantity of 120cm (48") wide fabric; 8-9.50m ($8\frac{1}{2}$-$10\frac{1}{2}$yd).





A high backed bedroom chair covered in a brightly coloured fabric, and with the deep skirt box pleated at the corners.

Liz Whiting

Edible arts 7

More beautiful breads to bake

This chapter describes more doughs to add to your repertoire and gives more suggestions for appetizing presentation—delicious tea breads stemming from a basic enriched white dough recipe which produces almost limitless variations, breadsticks to enjoy with soup or nibble with pre-dinner drinks, and a traditional soda bread—which is made without yeast.

Tea breads

Tea-bread doughs are richer than the traditional white bread dough although ingredients and techniques are basically the same, and detailed notes in Edible Arts chapter 6, page 1536 should be referred to.

Milk is used instead of water, butter or margarine replace lard or oil, and an egg is added to produce a sweet white bread or basic enriched dough as it is more usually called. The dough can be used as it is or, after rising, extra ingredients and flavourings can be added to make a variety of different tea breads and buns.

Sweet breads are baked on a greased surface instead of a floured baking sheet and finishes also differ from those used for ordinary white bread. Shiny and sometimes sweet glazes are added towards the end of cooking time or after baking is completed. Beaten egg (alone or with milk), melted honey or butter, and a mixture of milk and sugar are among the most popular glazes.

Basic enriched white bread

This excellent tea bread can be baked in bread tins or other moulds or in hand-shaped loaves as described in the previous chapter.

Alternatively make cholla loaf or snake bread, or use the dough as the basis for one of the other tea-bread recipes given in this chapter.

You will need:
400gm (16oz) strong, plain white flour.
1 teaspoon sugar.
2 teaspoons dried yeast.
200ml (8fl oz) warm milk.
1 teaspoon salt.
50gm (2oz) butter or margarine.
1 egg.

☐ In a large mixing bowl, blend together sugar, milk, yeast and 125gm (5oz) of flour to make a batter. Leave for about 20 minutes or until the yeast is frothy.

☐ In a separate bowl, mix the remaining flour with the salt and rub in the butter or margarine.

☐ Beat the egg. Add it to the frothy batter together with the flour mixture and mix well with a wooden fork or spoon to make a fairly soft dough which leaves the sides of the bowl clean.

☐ Turn the dough on to a lightly floured surface and knead until smooth, for about 10 minutes.

☐ Place the dough in a lightly oiled polythene bag, tie loosely and leave to rise until double in size and springy when pressed with a floured finger.

☐ Knock back the risen dough and knead again for 2-3 minutes.

Buns and loaves

☐ Divide and weigh the dough for loaves or buns. Half-fill greased containers or shape the dough by hand and place on a greased baking tray.

☐ To prove, cover with greased polythene and put to rise in a warm place till double in size—about 20 minutes for buns, 30 minutes for loaves.

☐ Remove polythene and bake in the centre of the oven, preheated to 190°C (375°F), gas mark 5. Allow 20-25 minutes for buns and 30-40 minutes for loaves.

Cholla

Use half the dough. After second kneading divide the dough into three pieces and plait like a pigtail. Pinch the ends firmly and tuck neatly under the loaf. Prove as described for buns and loaves.

Brush with beaten egg before baking. Brush again with egg 10 minutes before the end of cooking time and sprinkle a few poppy seeds or chopped and blanched almonds on top.

Snake bread

Use half the dough. After second kneading roll the dough into a sausage shape about 50cm (20″) long. Flatten one end to represent the snake's head and taper the tail end. Curve the main body into an interesting shape.

Prove and bake as described for buns and loaves.

When the cooked snake bread is cool, decorate with glacé icing (see Edible Arts chapter 2, page 1218), use half a glacé cherry to represent the snake's eye and two toasted almonds for the forked tongue.

Orange castle

This is a truly luscious bread, really more like a cake, and best eaten warm with whipped cream. Orange castle looks nicest when made in a metal mould for mousse or jelly with a well defined pattern, but even a pudding basin could be used.

You will need:
Half the basic enriched white bread dough.
50gm (2oz) currants.
100gm (4oz) sugar.
1 large orange.
2 tablespoons water.
1 tablespoon Cointreau or brandy.

☐ After the risen dough has been knocked back, flatten it. Place the currants and 25gm (1oz) sugar on top. Fold the dough over and knead until evenly distributed.

☐ Grease 0.5 litre (1 pint) metal mould, place the ball of dough in the base and press out evenly.

☐ Prove and bake as for basic enriched white bread.

☐ Meanwhile prepare the glaze. Place the juice and zest of grated orange in a pan together with the water and sugar.

☐ Heat gently until the sugar is dissolved then boil, without stirring, until the liquid is reduced to a thick syrupy consistency.

☐ Remove from the heat and stir in the liqueur.

☐ Turn the cooked bread on to a plate. Cut a little off the bottom of the bread if necessary to make it stand up properly. Pour the glaze over the bread immediately.

Chelsea buns

This recipe is also based on enriched white bread dough. These buns are a traditional English tea-time treat.

You will need:
Half the basic enriched white bread dough—for nine buns.
25gm (1oz) butter, melted.
25gm (1oz) dried mixed fruit.
25gm (1oz) mixed peel.
50gm (2oz) soft brown sugar.
A little honey.

☐ After the second kneading, roll the dough into a rectangle about 23cm x 30cm (9″x 12″).

☐ Brush the dough with melted butter and sprinkle on the dried mixed fruit, peel and sugar.

☐ Roll up the dough from the longest side, like a Swiss roll, and cut into nine equal slices.

An attractive selection of tea breads, all made from the same basic dough.

Melvin Grey

☐ Place the slices flat side down on a greased baking sheet.

☐ Prove and bake as for basic enriched white bread.

☐ Brush the buns with honey as soon as they come out of the oven.

Swedish tea ring

Here is another delicious and attractive looking tea bread—again using the basic enriched white bread dough.

You will need:
Half the basic enriched white bread dough.
15gm (½oz) butter, melted.
50gm (2oz) brown sugar.
2 teaspoons ground cinnamon.
Glacé icing.
A few glacé cherries, chopped.
15gm (½oz) nuts, chopped.

☐ After the second kneading, roll the dough into a rectangle about 23cm x 30cm (9″x 12″).

☐ Brush the dough with melted butter and sprinkle the mixed sugar and cinnamon on top.

☐ Roll the dough up tightly from the long edge, curve and seal the ends together to form a ring.

☐ Place on a greased baking tray and use scissors to make oblique cuts to within 1.25cm (½″) of the centre of the ring. Space the cuts at 2.5cm (1″) intervals.

☐ Twist the cut sections on their sides.

☐ Prove and bake as for basic enriched white bread.

☐ When the cooked bread is cool, trickle glacé icing over it and decorate with cherries and nuts.

Melvin Grey

Delicious Swedish tea ring looks impressive but is easy to make using the basic enriched white bread dough.

Brown soda bread

This traditional bread is made without yeast. To prepare and bake the bread takes only about 1 hour.

You will need:
225gm (8oz) wholemeal flour.
225gm (8oz) strong, plain white flour.
¾ teaspoon salt.
1 teaspoon bicarbonate of soda.
2 teaspoons cream of tartar.
1 teaspoon sugar.
50gm (2oz) butter or margarine.
250ml (10fl oz) milk or natural buttermilk.

☐ Sift the dry ingredients together and rub in the butter or margarine.

☐ Pour on the liquid and mix to a loose dough.

☐ Knead lightly on a surface sprinkled with wholemeal flour, and shape into a round.

☐ Place on a greased baking sheet and score dough with the back of a knife.

☐ Leave for 10 minutes then bake in the centre of an oven pre-heated to 190°C (375°F), gas mark 5, for about 30 minutes.

☐ Wrap the cooked bread in a clean cloth and leave to cool.

Soda bread is traditionally an Irish recipe and requires no yeast. Bread sticks—grissini—are Italian. Both breads are internationally enjoyable.

Bread sticks

You will need:
200ml (8fl. oz) warm milk.
2 teaspoons dried yeast.
1 teaspoon sugar.
400gm (1lb) strong, plain white flour.
1 teaspoon salt.
2 tablespoons butter, melted.

☐ Pour the warm milk into a bowl, stir in sugar and yeast and leave in a warm place for 20 minutes till frothy.

☐ Sift flour and salt into a warmed bowl. Make a well in the centre and pour in the frothy yeast mixture and melted butter.

☐ Mix together, gradually drawing in the flour, to make a smooth dough.

☐ Cover the bowl with oiled polythene and leave for 45 minutes in a warm place.

☐ Make the risen dough into a roll and cut into 32 small pieces. Roll each piece into a stick as thick as your little finger and 15cm to 20cm (6″ to 8″) long.

☐ Place on a floured baking sheet, cover and prove for 20 minutes.

☐ Uncover and bake for 10 minutes in an oven pre heated to 200°C (400°F), gas mark 6.

☐ Reduce heat to 180°C (350°F), gas mark 4 and bake 20 minutes more.

Salted bread sticks

To make salted bread sticks, brush the sticks when cooked and before they have completely cooled with a little milk or water. Then sprinkle them with crushed rock salt.

Fabric crayon pictures

Special crayons are now available that give children's drawings an entirely new dimension. The crayons are designed for use on fabric and although they may be used direct they are best suited for making drawings on paper which can then be ironed on to cloth. This fixes and brightens the colours and eliminates any smudging caused by applying too much crayon. Also it is more economical since paper is cheaper than cloth and only successful drawings need be transferred.

Fabric crayons may be used on many synthetic fabrics—nylon, Crimplene, terylene, tricel, orlon and Trevira are all suitable. However, natural fibres like silk, cotton and wool are not recommended.

Crayons are available from craft and hobby shops and a box usually contains eight colours.

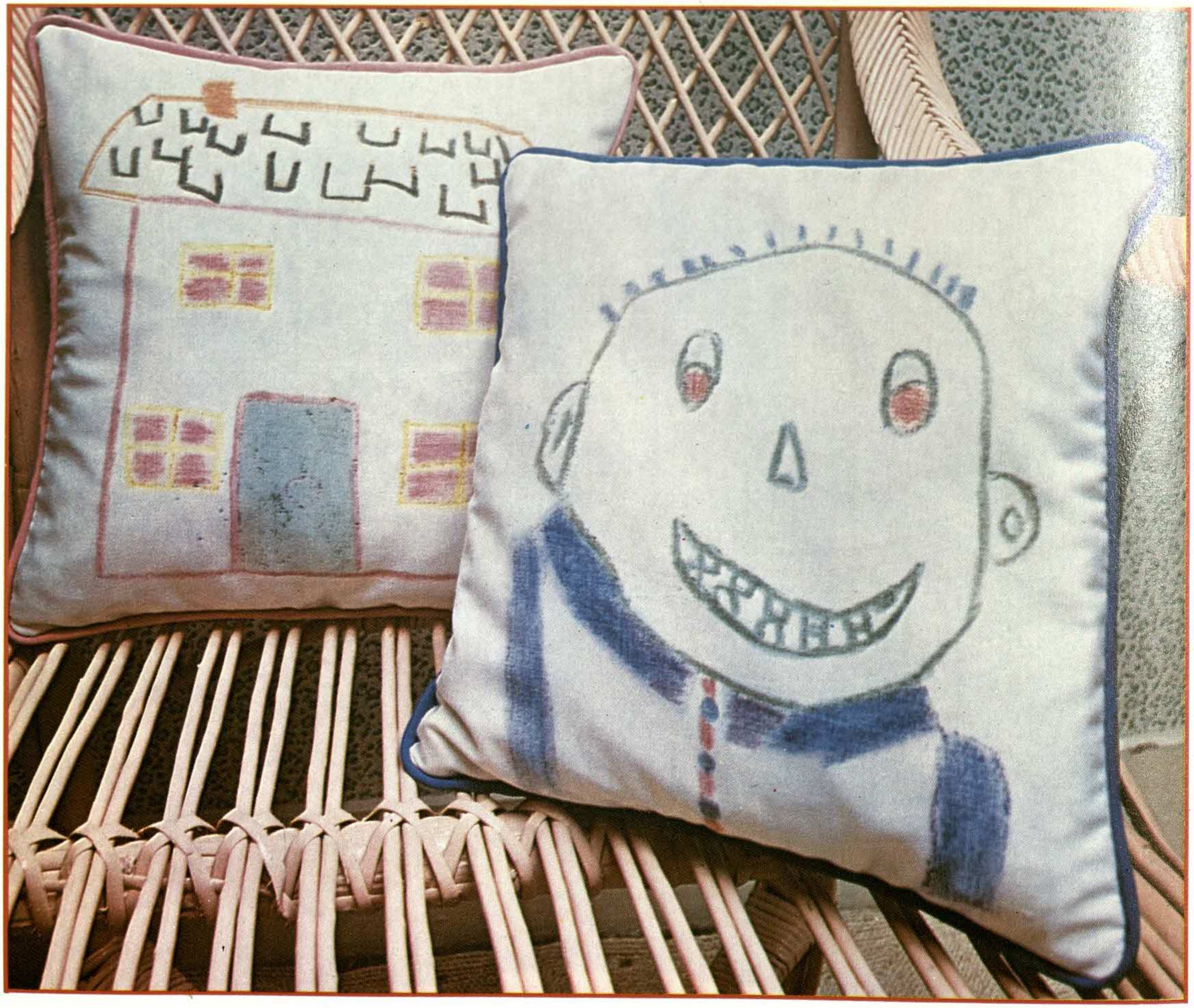
Paper. Although many kinds of paper can be used to draw the picture for transferring to cloth, a slightly rough paper such as cartridge paper gives the best results. Smoothly finished paper is less apt to transfer.

Uses

Although adults feel they cannot draw without proper training, children have no such inhibitions. They can and do draw—usually before they can read and write—and crayons are normally their first experience with colours.

Children's drawings in fabric crayons can be printed on a number of household and personal items and so their use and presentation is considerably widened. Curtains for a child's bedroom or a kitchen, for example, could be covered with colourful drawings. Another idea is a series of white, summery cushions with a different picture on each. In fact, children can become designers as well as artists since they learn to think about the

Below: cushions decorated with children's crayon drawings give sparkle and an original touch to any decor.

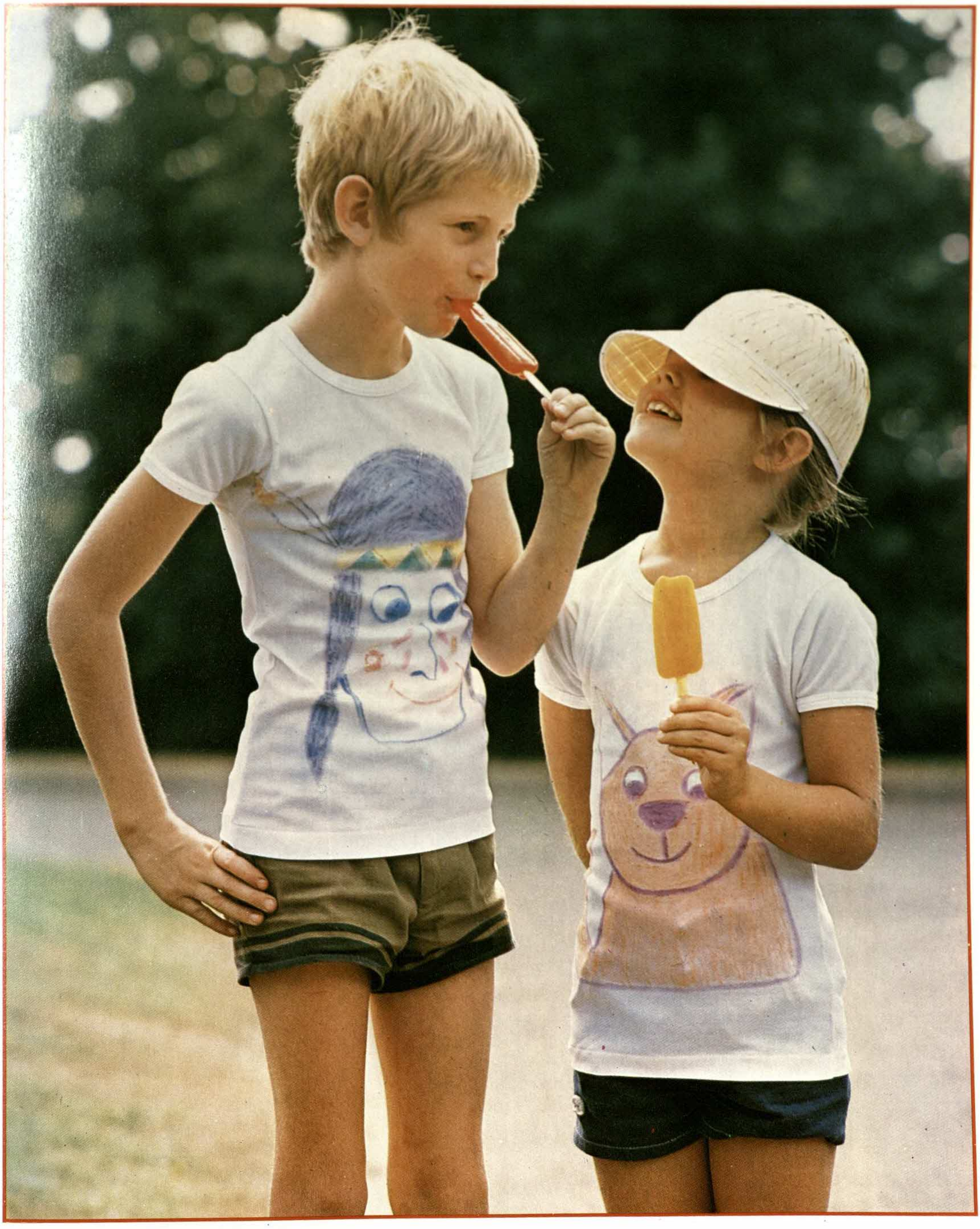


Geoffrey Frosh

best way to position a picture, also whether to have more than one design on an object and how to space it.

Painting pictures is an occupation several children can do together, each drawing a picture for his or her T-shirt or making several drawings for squares of fabric which can be sewn together to make a pictorial patchwork coverlet. Such activities need not be limited to children; intrepid parents can try their hand as well.

Imaginative crayon drawings on T-shirts are by Oliver Parker.



Jerry Tubby

How to transfer drawings on to cloth

It is necessary to iron drawings on to cloth to transfer and fix them and this must, in the case of small children, be done by an adult. Use an ironing board or several layers of newspaper as a base and place a clean sheet of paper on top, large enough to cover the area to be ironed.

Put the fabric on top of the clean sheet of paper and position the drawing face down on it.

Registering. It is useful to make register marks with tailor's chalk around the edge of the drawing in case it needs replacing for more ironing: a tiny L-shape at each corner is sufficient.

Set the temperature of the iron in accordance with the type of fabric used and iron the back of the paper drawing for between 5 and 10 minutes for each area covered by the iron.

By lifting the edge of the drawing you can see whether the design is being properly transferred. If not, replace the drawing and continue ironing.

Remember that when the colour is transferred to fabric it will become softer, yet more colourful, than on the paper.

After the drawing has been transferred no further processing is needed since the ironing also fixes the design on the cloth and makes it reasonably colour fast for repeated washing.

Left: making drawing for transfer on to fabric is an absorbing pastime.

Below: crayon drawings are transferred to cloth by ironing.

Jerry Tubby

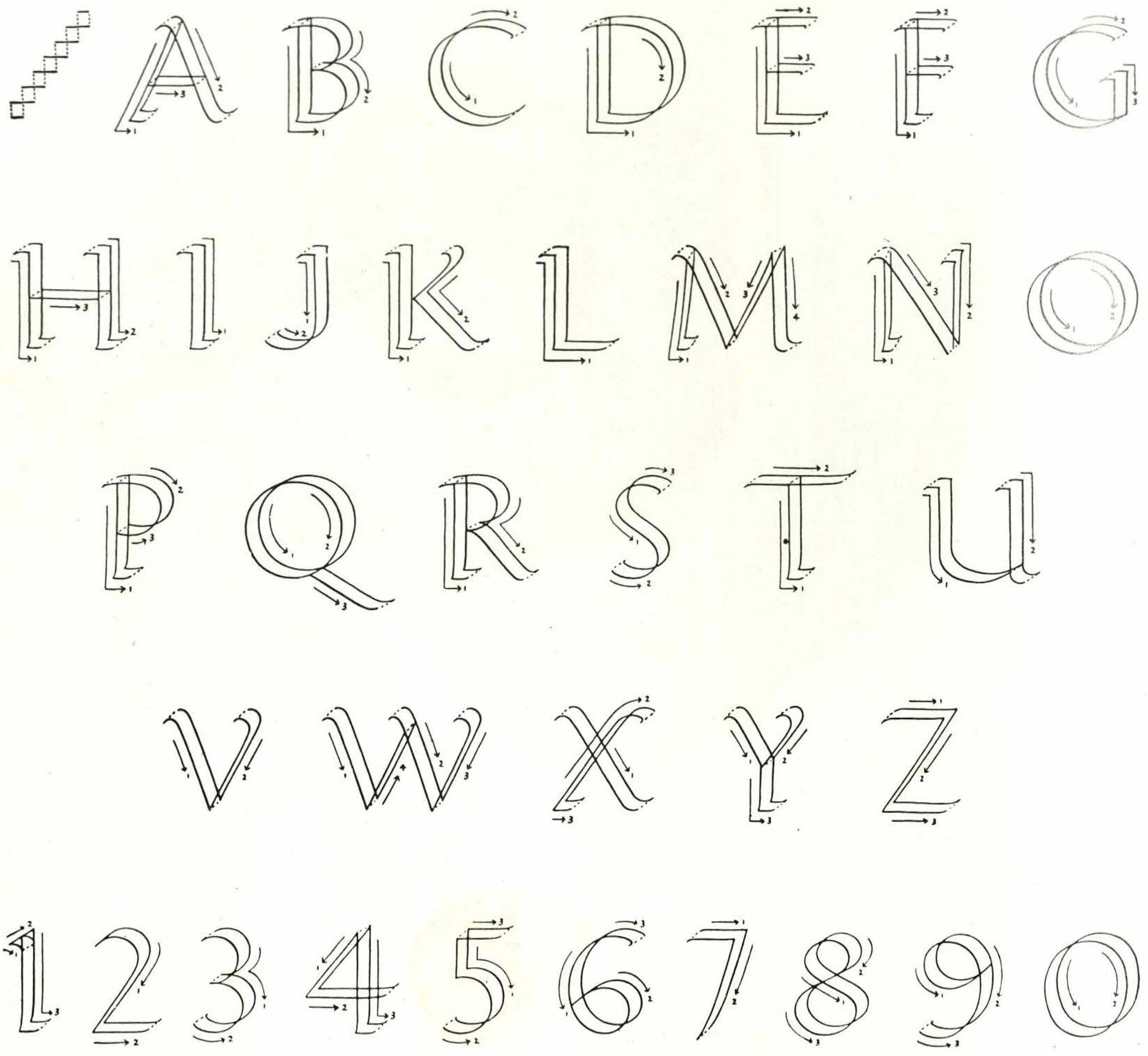
Writing in a foundation hand

Design know-how 56

The process of writing an attractive looking alphabet, or 'hand', takes time and practice, but once you have mastered the basic practice strokes, see Design know-how chapter 55, page 1540, and can control the pencils, you can then go on to try the alphabet shown here (fig.1).

This is a foundation hand which originates from a style first used during the reign of Charlemagne. This is a

1. *A foundation hand drawn with double pencils, showing the direction of the strokes and the order in which they are made.*



Height of capital letters is equal to seven times the width of the nib.

very basic hand from which many variations can later be developed.

You will need:

A drawing board and paper as described in the previous chapter.

A set of straight cut, round hand, steel nibs.

A pen holder.

A clip-on reservoir to control the flow of ink. This is a small piece of metal which clips on to the underside of the nib.

Blotting paper.

A rag to wipe nib clean.

A small cheap paint brush for filling nib.

Black non-waterproof ink such as Stephen's Calligraphic.

A carpenter's pencil or two H pencils tied together (optional).

☐ Assemble paper on board as shown in previous chapter.

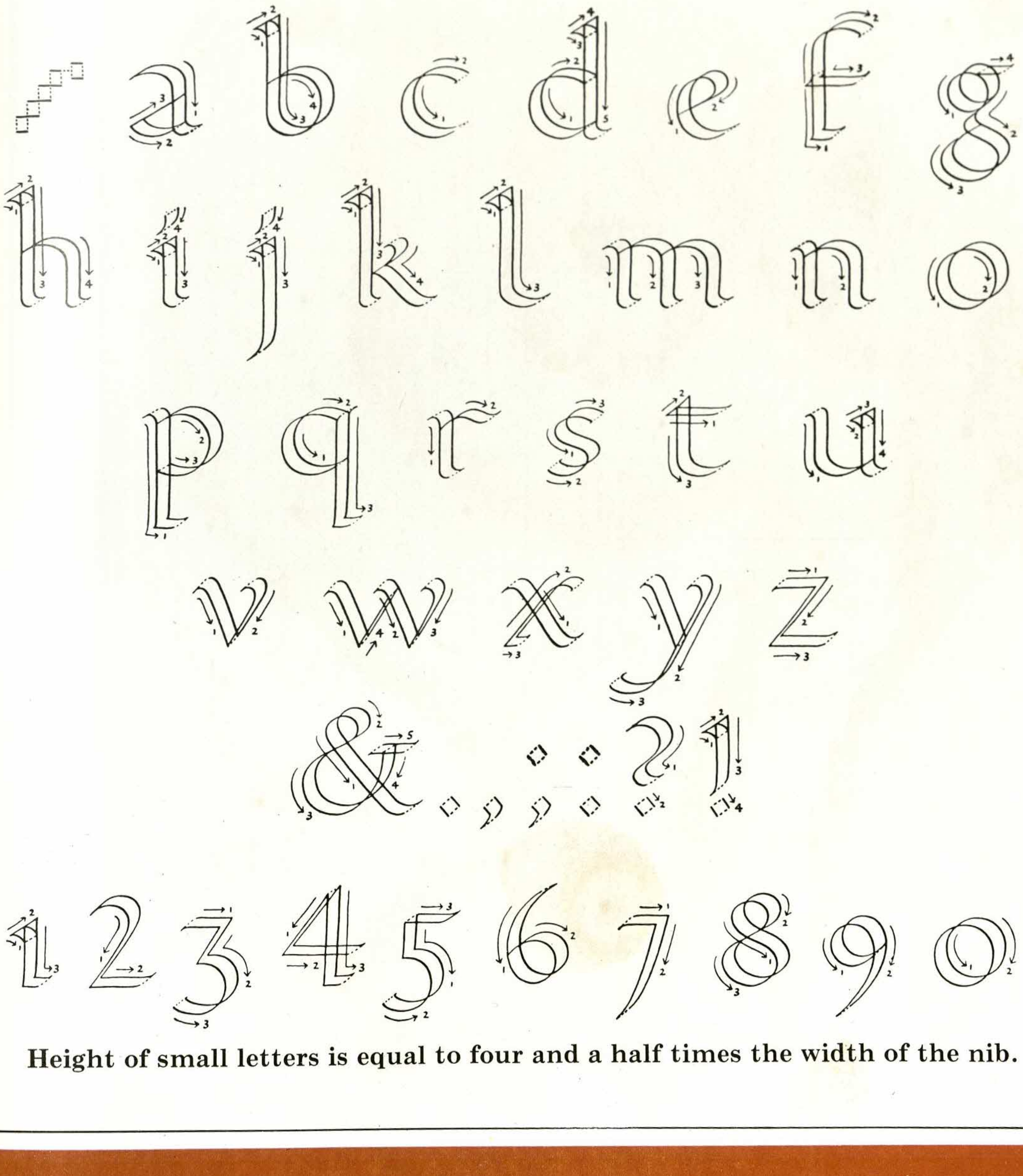
☐ You can either continue to use the two pencils tied together (or the carpenter's pencil), or you can start using a nib and ink.

Using a pen

☐ Choose a fairly wide nib to give a broad firm stroke.

☐ Attach nib to pen holder and if necessary clip on reservoir.

☐ Fill the nib with a few drops of ink using the small, cheap paint brush.



Height of small letters is equal to four and a half times the width of the nib.

Dryad Press

☐ Hold the pen lightly and do not press down too hard on to the surface of the paper. The thick and thin strokes are the result of the angle at which the pen is held, not of pressure.

☐ Keep the nib clean, it is impossible to write with a dirty nib. Avoid using waterproof ink as this will clog the nib.

Writing the letters

☐ Study the shape of the letters in fig.1. You will see that the construction of the letters is based on the circle. The circle forms the rhythmical flow of the writing and is just as important as the letters themselves. It is because the letters are based on the circle that this hand is also called a 'round hand'.

☐ Draw the letters following the direction of strokes given in fig.1. Start with the lower case alphabet and numbers. Try to keep the nib or pencils at a constant 30° from the horizontal while writing the letters.

A collection of calligraphy materials and an example of a foundation hand.

Theo Bergström

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